BALISONG

The Lethal Art of Filipino Knife Fighting

Sid Campbell
Gary Cagaanan
Sonny Umpad

The Triangle - Mental, physical + spiritual
GUNAS Sentient, mutative & Static
Merged
Creation, Motion, Action

Butterfly knife represents the energy that arises from combining three forces

Butterfly represents a purity of [illegible] philosophy of the combo of the [illegible],

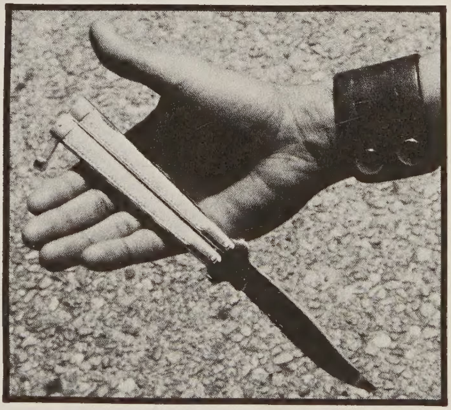
Visayan kni[illegible] use fighting strategies [illegible]

(1) Don't go for particular target
Go for nearest target that poses threat.

(2) ~~If~~ enemy persists start working on most critical target

(3) It is al[illegible]ensive, e predominatly [illegible]ve system

BALISONG



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Sid Campbell
Gary Cagaanan
Sonny Umpad

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by Sid Campbell, Sonny Umpad, and Gary Cagaanan

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TRAINING: The Three Phases: [1]. The Basic 17 Strikes (Wide angels) (2) Ankla Terradas - anchor strikes (3) Abaniko Tersadas - Fan or short, ~~fan-like~~ strikes /whipping / After Mastering study Sinawali - Stick fighting to prep for Knife fighting

To my loving sister, Janice Campbell Davis.

Sid Campbell

To my late Sifu, James (Jimmy) Lee, who opened my eyes; to my family, whom I live for; and to my parents, to whom I owe everything.

Gary Cagaanan

See #3 below - Uniqueness

I wish to dedicate this book to my family; my children, Brian & Jackie; and to my friends and students who have supported all of my efforts.

Sonny Umpad

① First Master Stick fighting, then go to knife fighting ~~education~~ training

② Long sticks have greater range, power, Centrifugal force and defense
Balisong can be concealed longer (Concealab

③ Visayan master believed in intensive training - a combination of characterist of individuals with those of knife

④ Ability to flow, correct mental

5. Corto Kadena: Short, inside, flowing, chain movements [Inside movement fighting] Emphasis on (a) checking (b) evasion, angling (c) Solid defensive shield (d) hand, arm, body and weapon, when in synchronized motion ⇒ acceleration at blind, speed - combact + flowing w/o thinking

About the Authors

Sid Campbell, a sixth-degree black belt in Shorin-ryu karate, has been actively involved in virtually every facet of the martial arts for over twenty years. He began his early training in Okinawa under Grandmaster Shugoro Nakazato, 10th Dan and head of the Shorin-ryu Shorinkan (Kobayashi-ryu) Karate-Do.

Sid Campbell was one of the first Americans to introduce the Okinawan art of Shorin-ryu karate to the United States. He has taught over twelve thousand martial arts practitioners, introducing the martial arts to many law-enforcement agencies, fraternal organizations, clubs, recreation departments, schools, and organizations for the handicapped. He was one of the first martial arts instructors to teach the deaf and blind of the northern California area.

Campbell has been featured in many martial arts magazines, awarded the Presidential Sports Award for instruction to the military, and listed in Bob Wall's *Who's Who in the Martial Arts* and *Who's Who in Karate.* Campbell has also choreographed many action sequences for television and motion pictures, and written extensively on martial arts.

* * *

Co-author Gary Cagaanan is a police officer and has served as a defense tactics instructor for police in the greater San Francisco Bay Area. He is also a freelance writer and an avid practitioner of Visayan stick and blade combat.

Cagaanan began his martial arts training in the late 1960s, studying the world-renowned style of Kajukenbo, which he credits for his fundamental appreciation of conditioning and the ability to absorb punishment.

Cagaanan's interest in the martial arts enabled him to meet and train with practitioners of many styles. A significant turning point in his education was training with a student of the late James Y. Lee (better known as Jimmy Lee, Bruce Lee's training partner and head of Bruce Lee's Oakland Jeet Kune Do School), and eventually with Lee himself. While training with Jimmy Lee, Cagaanan also began studying boxing.

Cagaanan's martial training ceased for a time after the deaths of Jimmy and Bruce Lee, but now Cagaanan considers himself a reborn martial artist.

"I have found the Filipino martial arts to be fascinating," exclaims Cagaanan. "The facets of training and philosophy go hand-in-hand with jeet kune do principles. This is true especially of the Visayan style of stick and knife combat as taught by Sonny Umpad."

* * *

Co-author Sonny Umpad was deeply affected, as a small boy in the Philippine jungle, by seeing the skill with which an old *escrimador* (stick fighter) defeated a younger, stronger opponent.

When he was twelve years old, Umpad moved from the village of Bogo to the city of Cebu. In Cebu, survival among street toughs as well as the *escrima* masters of the Doce Pares and Balintawak Escrima Clubs encouraged Umpad's developing skills.

Umpad moved to San Francisco in 1969, where he continued his training in *escrima, kali,* and *arnis,* and began evolving a synthesis of these Philippine fighting arts.

In 1976, Umpad's twenty-six years' experience were refined to create the stick and knife fighting self-defense system called *corto kadena.*

Sonny Umpad teaches privately in the San Francisco Bay Area, halfway around the world from the home of the escrimadors who first introduced him to the art.

[illegible]
Coro Kadena
Escrima
Good for

Acknowledgments

Special thanks to Ed Campbell, Warren Nelson, Sean Litton, and Donna and Gordon Lyda.

Sid Campbell

I am grateful to Max Pallan, Master Raymond Tobosa, Maestro Nick Mica, Jun Cauteverio, and the Doce Pares and Balintawak International Clubs in Cebu, Philippines. I want especially to thank my students, Richard Carny, Gary Cagaanan, Joe Olivarez of U.S. Karate Inc., and Chris Suboreau for their assistance in pioneering and teaching the Visayan style of corto kadena.

Sonny Umpad

1. Introduction

The individual who has pursued an avocation in the empty-hand combative sciences tends to believe that a knife or any hand implement, other than a firearm, is an extension of himself. The knife represents his intentions, his martial knowledge, and his physical actions. This assumption has some validity in some martial arts, but falls short of conveying the total picture of the combative sciences.

Many people perceive the empty-hand forms of combat as a way to show their ability to withstand pain, absorb abuse, and inflict their own fighting expertise on the adversary. This perception may be valid in unarmed combat, especially for those who believe they can take a punch in order to deliver a stronger one than the opponent's. But the individual who chooses to carry this philosophy over into knife fighting will quickly discover that taking a slash to give a slash will end in the hospital, or on a cold slab of marble.

Knife fighting is an exacting and highly refined science. It should not be construed as just a method of fighting while wielding a bladed instrument. The ultimate objective of this lethal science is to be so skillful with the knife that the adversary could not possibly inflict lethal harm on you; the knife fighter maintains complete control of the adversary, and neutralizes his aggressive actions.

Bladed combat has evolved over four hundred years in a country known worldwide for its skills in these little-known (but highly publicized) fighting arts: the Philippine Islands.

Many of the principles of knife fighting in this book are, or have been, well-kept secrets that have been passed down for generations in families whose members were expert stick and knife fighters in the Philippines. (Ferdinand Magellan, c. 1480-1521, the Portuguese navigator and discoverer, was slain by King Lapu-Lapu, who used the art of Philippine stick fighting to thwart Magellan's attempt to take over the 7,000-island chain.)

As a science, stick and knife fighting are similar in many ways, but knife fighting is generally reserved for the bold at heart, one who has proven his ability in stick fighting.

HISTORY

Long and colorful is the history of the arts of blade combat in the Philippine Islands. The islands were invaded by the Spanish early in the sixteenth century, but the invasion was met with fierce resistance. Most memorable was the fall of Magellan in 1521.

Resistance to the Spanish conquistadors continued as the Filipino warriors tried to expel the powerful Spanish Armada. They fought the Spanish forces, who wore metal-plate armor and used firearms, armed only with rattan sticks and spears. The eventual takeover of the Philippines by these invaders marked the beginning of some four hundred years of colonial rule by the Spanish.

Because of stringent Spanish control, the Philippine martial arts became a clandestine affair. Carrying any form of resistive weapon was prohibited, and neglect of this law was punishable by death. The Filipinos therefore disguised the practice of their combat arts in folk dances or religious plays known as *moro-moro*. The hardwood sticks (known as *bahi*) and the stalks of dried, hardened rattan, were incorporated into dance patterns that symbolized ritualistic farming and tribal ancestry. The preservation of the fighting arts, under this guise, was unknown to the Spanish, many of whom enjoyed the ritualistic ceremonies and colorful displays.

Despite the Spanish ban on the possession of bladed weapons, the Filipinos continued to develop their fighting styles, sometimes even incorporating warfare tactics used by the Spanish.

The early 1900s saw the end of Spanish colonialism, and the beginning of American domination of the Philippine Islands. That takeover was met with resistance similar to that experienced by the Spanish. The strongest resisters to the American occupation came perhaps from the Muslim Moros, of the southern Philippines. These fierce warriors, armed with sword-like weapons, battled the Americans with unexpected tenacity. Even when the Americans used rifles and handguns, the unrelenting retaliatory actions of the Muslim Moros were a serious threat to the American forces. The U.S. Marines got the nickname "Leathernecks" from the introduction of heavy leather, steel-reinforced collars to protect their necks from being slashed during these encounters.

The Filipino martial arts of *escrima, arnis,* and *kali* are enjoying a rebirth these days, because many elderly masters from the Philippines have begun to share their once-secret fighting arts with interested practitioners—particularly in the United States.

One of the more popular instruments associated with these Filipino martial arts is the "spiritually and physically blessed" *balisong.* The balisong, or butterfly knife, originated in the Batangas region of the Philippines, and so it is sometimes called *Batangas.* It is also referred to as the *Vientenueve,* or "twenty-nine," because, as legend has it, a great master in the blade arts could dispose of twenty-nine enemies with his butterfly knife.

The literal translation of the word "balisong" is "breaking horn" or "breaking song." The term "break" comes from the way the knife "breaks" open to expose the concealed blade. The word "song" usually refers to the rhythmic clicking sound the knife makes when it is artfully manipulated.

During and after World War II, the blades of the balisong knives were made out of scrap metal or from leaf-springs of old U.S. Army jeeps. Those knives were noted for their sturdiness while maintaining an incredibly sharp edge.

Often referred to as the *"nunchaku* of the 80s," the butterfly knife was introduced in America by soldiers returning from the Philippine Islands. Many Filipinos who emigrated to Hawaii and the continental United States taught the historical, traditional, spiritual, and technical aspects of these deadly knife arts.

Since its introduction to the Western world, the study of butterfly-knife discipline is flourishing. The many styles of butterfly fighting grow under the guidance of stick- and knife-fighting masters who have dedicated their lives to preserving the ancient heritage that evolved in the Philippine Islands.

PHILOSOPHY

The blade artist without philosophical conviction may be unsure of his spontaneous actions, and a victim of his own uncertainty. The balisong artist believes that a strong foundation in philosophical understanding is necessary to be truly effective as a knife fighter.

The Triang

The balisong carries the unique historical and spiritual symbolism of the "triangular forces." The Filipino stick- and knife-fighting patriarch believes that the triangular forces affect all of the user's mental, physical, and spiritual actions with the balisong. These forces are known as *gunas* and represent the spiritual merging of the sentient, the mutative, and the static forces. According to ancient Vedic philosophy, these three forces manifest themselves as the source of creation, motion, or action, all of which are symbolic of the sacred qualities found in the study, practice, and use of the sanctified balisong.

In essence, to use this knife is to uphold the sacred belief that the butterfly knife is symbolic of the energy that originates from the combining of the triangular forces. It is essential that the practitioner fully understand that the balisong represents a purity of this ancient philosophy, and it must never be defiled. Many venerated Filipino masters of this art have intentionally avoided teaching the more advanced knife-fighting techniques because unappreciative protegés have violated this ancient Vedic philosophy.

The Visayan knife-fighters, although they are highly skilled, remain rather anonymous and unassuming, because their early spiritual training taught humility of the knowledge

Visayan Knife fighter applies principles of animals in natural setting

and skills to take life. This modesty usually creates an illusion of someone lacking confidence or the ability to defend himself—an illusion that has sent more than one person to see his maker.

Modern-day Visayan knife fighters still use the ancient tactical wisdom, which may best be expressed in the ancient proverb, "Whatever is created will live, whatever lives will die, whatever dies will live again." Their actions and tactical knife-fighting strategies parallel those of the living creatures found in nature who fight for survival when left no alternative but to fight.

The natural survival philosophy of the Visayan knife fighter is one of peaceful coexistence with nature and its inhabitants. If it must actually come to knife fighting, the Visayan knife fighter, like other threatened animals, will not selectively choose a vital target and then strike. He attacks the closest target that poses a threat to his survival. For instance, the Visayan would attack the hand of a knife-wielding attacker. Accurately executed, this action forces the antagonist to make a choice between withdrawing and continuing his attack.

If the aggressor persists, the Visayan knife fighter will begin retaliating toward more critical areas of the attacker's anatomy. This tactic allows the opponent to make the withdrawal/continue choice again; the Visayan knife fighter only responds. This is a strategy typical of animals in nature.

The ultimate, retaliatory act of the Visayan knife fighter, provided the adversary has not heeded all of his warnings, is to take the final step of attacking the vital organs.

Specific techniques are used in Visayan knife fighting because it is a predominately defensive system. These techniques are based upon principles of survival that have endured countless thousands of years in the animal kingdom, and have been carefully studied and mastered by Filipino knife fighters.

Master;

PRINCIPLES

According to Visayan tradition, knife training comes only after the student is proficient in stick fighting. The longer sticks, or swords, have greater range, power, centrifugal strike force, and ~~defensive ability~~ than the shorter balisong.

2

The Visayan masters are concerned that the unprepared student may abuse knowledge of the knife-fighting arts. The balisong is concealable, can be used at close range, and can kill an unsuspecting person. Venerated knife masters therefore choose not to reveal deadly secrets to street punks or other unrespectable characters who might give this sacred art a bad name and reflect badly on the teacher.

3

Furthermore, Visayan knife-fighting masters believe that a short-handled blade is not fully effective unless the student is properly trained. A great deal of study and practice is necessary to achieve mastery; the trainee must be completely proficient in basic grips, footwork, rolls, the ability to flow from strike to strike (*amarras*), basic slashes and cuts, and must have the correct mental attitude and discipline.

4

The Visayan style of knife fighting differs radically from other regional styles of Filipino stick and knife arts in that the Visayan master combines the characteristics of the individual with those of the knife, and creates a unique style to suit that individual.

5th Stage

The *corto kadena* is the fifth and final stage of basic training in Visayan knife combat. Only selected and carefully screened students of the system are taught the secrets that pertain directly to this inner wisdom, because of the seriousness of the training and the necessity for maturity, sound judgment, and a moral attitude in the student.

Chain flow

"Corto kadena" translates literally as "short, inside, chain or flowing" (corto) "movements" (kadena); it is more commonly interpreted to mean "inside-movement fighting."

The system itself differs from other methods in the emphasis on checking (touching and responding), evasion, angling, and the solid defensive shield created when the weapons are in motion. When the hand, arm, body, and weapon are synchronized, maximum acceleration makes possible a blinding blur of lethal motion in the eyes of the adversary.

The Visayan style incorporates offensive and defensive tactics that can be applied at all ranges, but close-range

Beyond

Close In Fight

fighting and jamming (f~~orceful in~~tervention) techniques are preferred. When the *largamano* ("large or long hand") or long-range fighting ~~principles~~ are applied, they are used to destroy the opponent's timing, confuse and disorient him, and force him to respond to the greater-range techniques.

Defensively, the Visayan stick and knife fighter creates a blinding blur of weapon motion that is compact and flows from one technique to another without hesitation. Even an unexpected interruption (interaction with the opponent) would not deter this whirlwind lethality. This unique fighting style, when incorporated with proper evasive an~~d angling meth~~ods, crea~~tes a defense virtually impossible to penetra~~te with either hands or weapons.

Basic Traind

The student begins with the three phases of basic training. The phases are: 1) the basic seventeen strikes (wide angles); 2) *ankla terradas* (anchor strikes); and 3) *abaniko terradas* (fan or short whipping strikes). After this training has been mastered, the practitioner pursues a study of *sinawali*, a regimented form of stick combat, to prepare for the deadly art of Visayan knife fighting.

3

You should now be forearmed with knowledge of this text. Each of the chapters will familiarize you with the skills needed for the next phase of training (provided you practice them seriously and learn them well). Refer to these principles as you progress, so you do not lose sight of your goals.

Basic Traing

① Basic 17 strikes (W.S)

② Anchor Strikes

③ Fan or Whipping strikes

Master

1 Sharpness + Design
2. Opening + Closing Mechanism must be strong
3. Strong tang pins & connecting rivits
- Good Steel v. brass or aluminum
- Use graphite lubricant

2. The Balisong Knife

4. Smooth swiveling action
5. Long enough handle, thick enough for firm grasp
6. Strong, Firm latch

atch
hould
ave tip
hat
xtends
4 - 1/8
yond
de of
ndle

According to several written sources, the structure of the balisong dates back to the latter part of the T'ang dynasty (c. A.D. 800). Since that time, the butterfly knife has changed little in actual design, but the materials of construction have advanced considerably.

Butterfly knives made before World War II were crude compared to the impeccably honed bladed weapons of Japan and China, but after all, the butterfly knives of the Philippine Islands were not designed to pierce armor, as the Samurai swords and Chinese weapons were. A butterfly knife could only slash through the light garments worn by the inhabitants of the humid Philippines.

During and after World War II, the balisong became more sophisticated. Junked or spare parts from army jeeps provided a higher quality steel, and ammo shells and brass munitions casings provided butt or pommel mountings that secured the end sections of the handles. Sharpness + Design

Today, a balisong can be very elaborate, with shiny mother-of-pearl handles, ingrained bone or deer antlers, polished and sharply honed blades, and so forth. But to the Visayan knife fighter, most of these cosmetic embellishments do little to increase the practical function of the butterfly knife.

The sharpness and design of the blade is the first concern—provided that the operating functions equal the design. To have a razor-sharp blade attached to an ill-functioning bifold handle would be just as bad as having an ①

Grasp middle of handle, should protrude
on each end 1 1/4"

Sharpness }
Design }

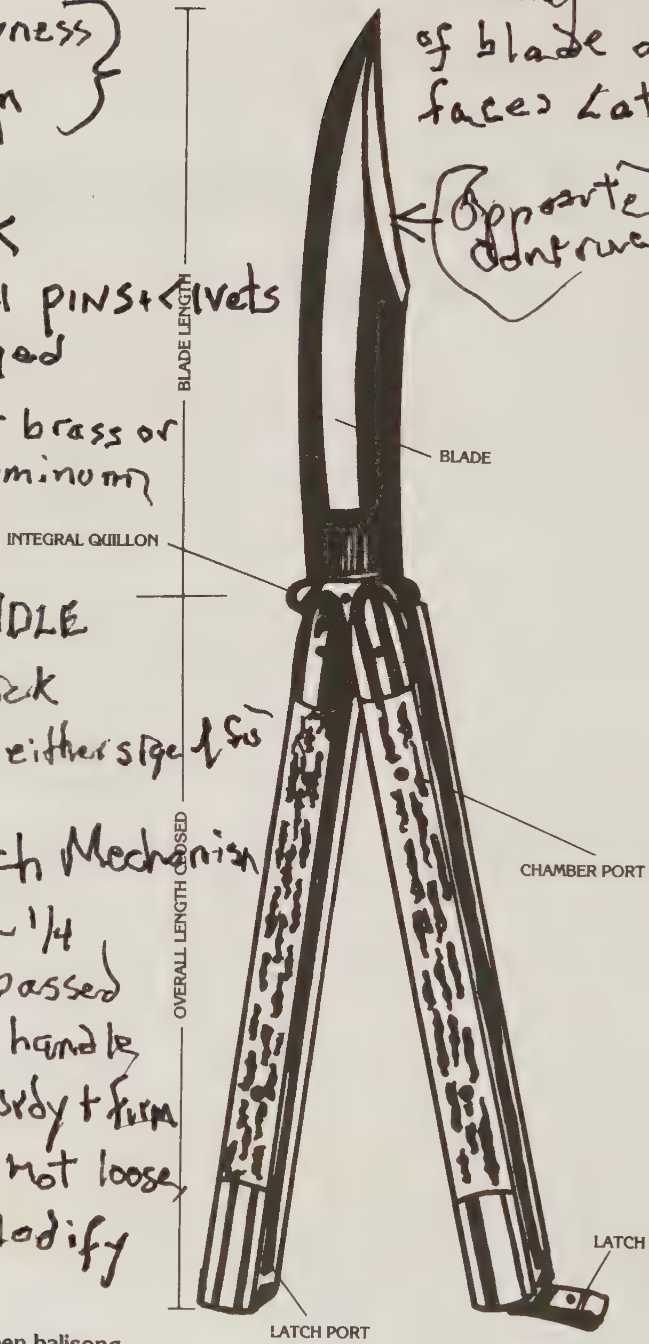
Thick
Steel pins + rivets
Rugged
(not brass or
aluminum

HANDLE
Thick
2" either side 1 5/8"

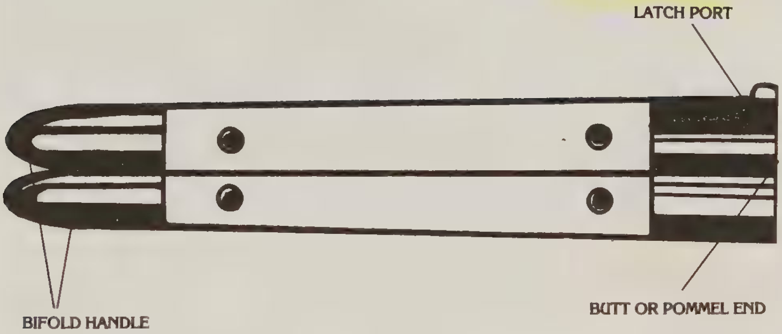
Latch Mechanism
1/8 - 1/4
passed
handle
Sturdy + firm
not loose
Modify

Cutting Edge
of blade always
faces Latche

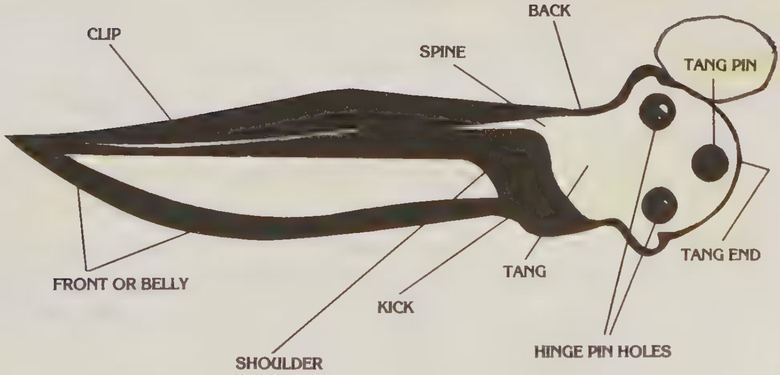
Opposite
construction


BLADE LENGTH
BLADE
INTEGRAL QUILLON
OVERALL LENGTH CLOSED
CHAMBER PORT
LATCH
LATCH PORT

Open balisong.


LATCH PORT
BIFOLD HANDLE
BUTT OR POMMEL END

Balisong handle.


BACK
CLIP
SPINE
TANG PIN
TANG END
FRONT OR BELLY
TANG
KICK
HINGE PIN HOLES
SHOULDER

Balisong blade.

excellent breaking mechanism affixed to a poorly designed blade. Either way, the knife cannot operate at optimum performance level.

② The opening and closing mechanism of a balisong should be built ruggedly. The tang pins and connecting rivets should be thick enough to permit years of use without wearing down. (A good graphite lubricant will enhance this durability.) Since the flipping can produce extreme wear and tear at these connecting points, most skilled knife fighters prefer pins made of good steel rather than brass or aluminum. The swiveling action should be smooth—this looseness affects the actual slashing and stabbing capabilities of the knife.

③ The handle should be thick enough to ensure that a firm grip can be maintained while the flipping techniques are being performed. (Some are so thin that the knife cannot be opened or closed without focusing attention on the manipulation—a distraction that is not needed in the art of knife fighting.) The handle should also be long enough so that when it is grasped in the center, both ends of the handle protrude at least one and one-half inches beyond the hand.

④ The latching mechanism is also critical in the operation of the butterfly knife. A sturdy, firm latch is much more effective than one that is designed to be loose, or has worked loose. A loose latch can disrupt the smoothness of flipping or repositioning actions, and it can dull the blade when it is turned inward toward the other bifold handle. The Visayan knife fighter usually prefers a latch with a tip that extends about one-eighth to one-quarter inch beyond the side of the handle. This permits him enough room to pop the latch quickly and easily when he needs to. Latches that are too short can make flipping the knife open difficult, and longer latches can hinder drawing the knife.

Many Visayan stylists have modified the tang pin (the pin that stabilizes and positions the blade when the knife is open) by attaching a flat section of thin metal to it. This strengthens the blade by forcing it against the forward ends of the bifold handles.

Most of the latch sections of butterfly knives are designed to fit into the handle section on the sharp side of the blade.

Although there are exceptions to this rule, the Visayan knife fighters prefer these original types. The latch position indicates which side of the blade is the cutting edge. When the knife is gripped on the side opposite to the latch, the possibilities of being cut with single-edged blades is minimized.

Many older Visayan knife fighters encourage the novice to dull the blade, because there is a real possibility of serious injury by gripping the knife on the wrong side of the latch, opening or closing the knife before the fingers are safely positioned along the handle, or being inattentive during flipping and catching maneuvers.

The quality of a butterfly knife will usually be reflected in the cost. Knives that are cheap will generally show shoddy workmanship. This should be your guide when selecting a butterfly knife that you want to last for years, because when learning the intricate techniques associated with the butterfly knife, it is better to become familiar with one knife.

It should be mentioned that laws in some areas limit blade length, and that double-edged knives are considered daggers and are prohibited in almost all the states.

Labak Maliit - Short section of rattan used for self-defense. ← Fist load —
Bali Song may be used this way; fist loaded techniques may be used as balisong
i.e. Closed balisong = fist load = used ~~the~~ open or closed techniques may be Sium

- Use also any sort of pocketstick (comb, credit card, pencil ( )
  parrying, striking, slashing
- Use on pressure point

1. Use minimum force necessary
2. Use same w/ pens, combs, etc!.
(Pocket Stick)
3. Strike Pressure Points, temp. parallasis, knife

3. Using the Balisong as a Fist Load

The balisong is ideally suited for alternative methods of self-defense because it can be opened and closed instantly. When the butterfly knife is in the chambered (closed) position, it has the same qualities as the *tabak maliit*—the short section of rattan or hardwood frequently used as a self-defense weapon in close-range combat.

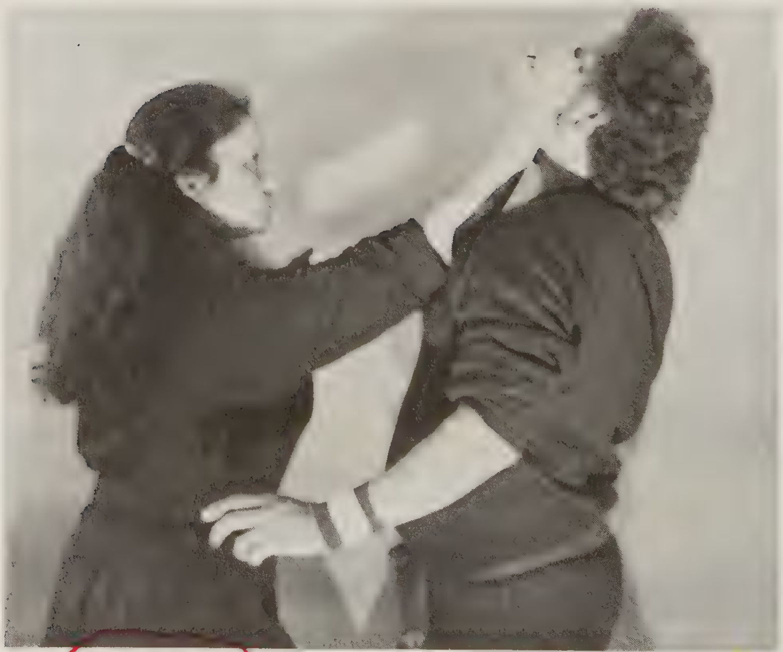
One of the philosophical tenets of Visayan knife fighting is to use the minimum force necessary; the butterfly knife as tabak maliit (pocket stick) performs those less violent functions.

Many of these "fist-load" techniques can be employed in the same manner as most of the knife-fighting techniques, but the distance from the adversary may need to be several inches less. All the parrying, thrusting, striking, slashing, poking, ripping, and disengaging techniques can be employed. In addition, many hooking, choking, locking, pinching, and flailing techniques can be performed.

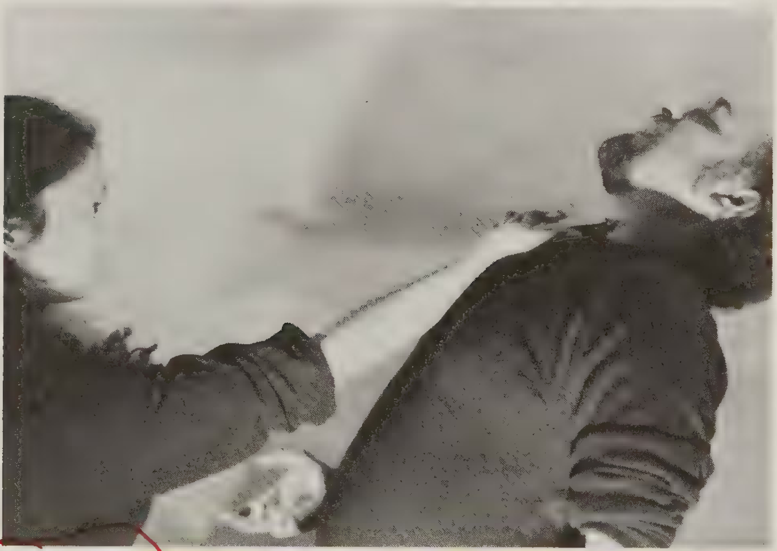
Everyday items that resemble the pocket stick or closed balisong—pen, pencil, comb, credit card, key ring, hair brush—can be converted into a self-defense tool. The Visayan knife fighter is always aware of this and does not hesitate to implement these tactics if he feels they best suit his immediate defensive needs.

By using the butterfly knife as a pocket stick together with his knowledge of anatomy, the fighter can strike the pressure points, causing temporary paralysis. Then with a quick flick of the wrist, he unchambers the butterfly knife and stands ready for immediate follow-up tactics. This unique dual purpose of the butterfly knife can be lethal, especially to someone who has exaggerated his own capabilities and has mistaken humbleness for lack of confidence.

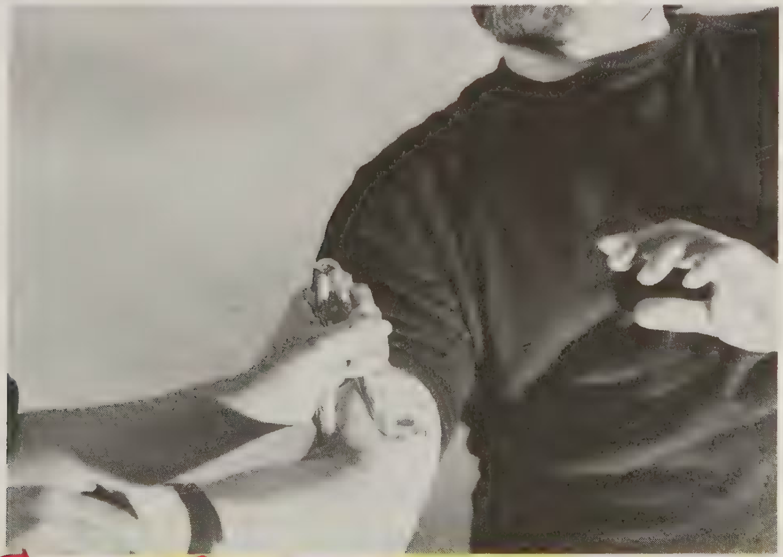
Each of the illustrated striking areas can be attacked from many positions, using diverse hand and arm positions and incorporating various parts of the chambered butterfly knife. Do not limit your ability by limiting your creativity in using the butterfly knife as a fist-load weapon.



For a nonlethal attack, the butterfly-knife expert may choose to use the pommel section (butt end of the handle) to attack vulnerable areas such as the temple, eyes, throat, teeth, armpit(s), groin, ears, and solar plexus.



The tang strike, using the end where the connecting pin is located, is also used against nonlethal target areas. These types of fist-load techniques, because of the grip, allow the user to execute linear, direct strikes without having to reposition or modify the grip. They are also excellent techniques for buying time, when there is not enough time to flip open the butterfly knife to a front or back grip.



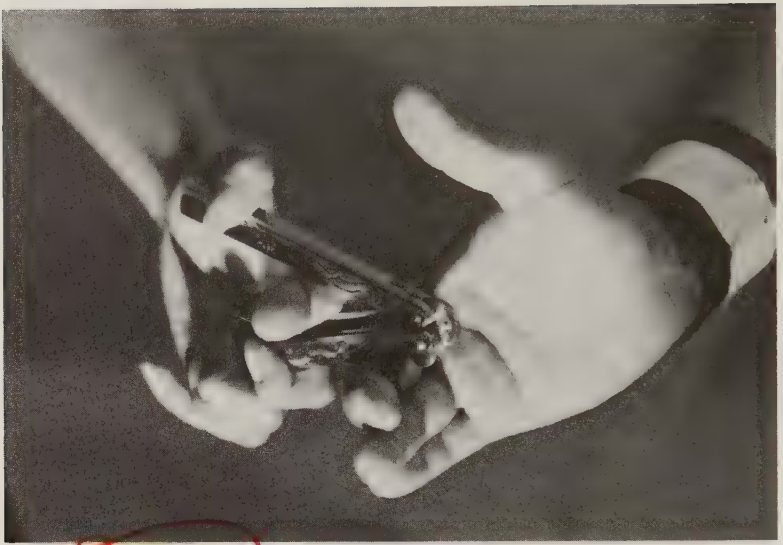
The pommel strike "pinch" technique can be used much like a vice grip. Once a target area is selected, both hands can apply pressure.

In this typical striking or punching maneuver, the butterfly knife merely provides additional reinforcement to the hand. By filling the hollow portion of the clenched fist, a more solid striking surface is achieved, thus increasing the impact potential.

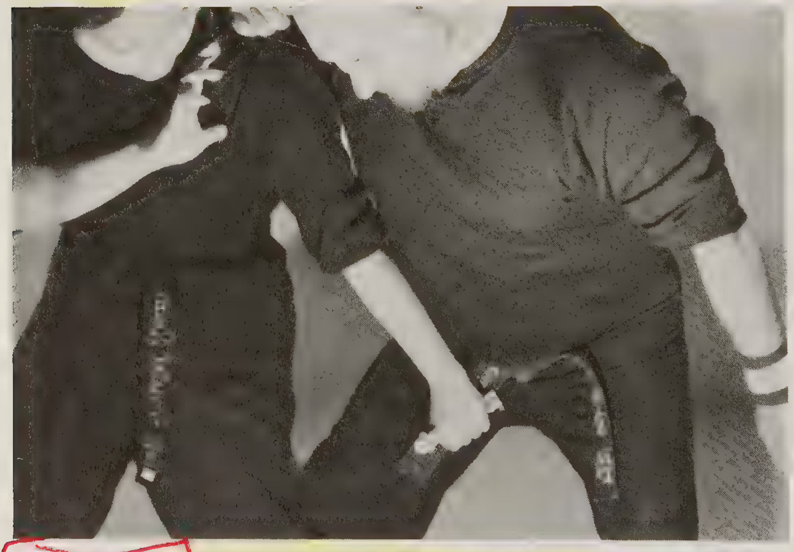
Any portion of the butterfly knife—the pommel, tang, bifold handle ends, or blade section—can be used to strike the pressure points. The Visayan knife fighter is taught early in his training that the pressure points are invaluable targets for inflicting pain, forcing the antagonist to release his grip, providing a warning of what could follow, or temporarily immobilizing the attacker.

The butterfly knife can help apply additional force to a sensitive portion of the anatomy while close-range arm locks or other restraining techniques are applied.

The butterfly knife can be used in a manner very similar to the ancient Okinawan weapon known as the nunchaku (two sticks connected by cord or chain). The butterfly knife, once it is flipped and spun, can generate speeds up to 150 mph and cause severe damage to the temple, eyes, or throat.



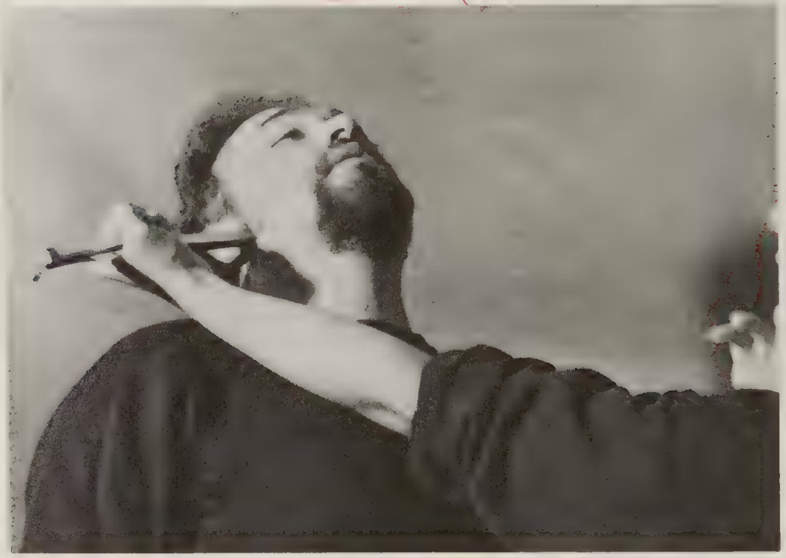
In the scissor technique, the butterfly knife is gripped in a preparatory position where each section of the bifold handle is held apart. Fingers, the nose, or ears can be quickly inserted between the handle and cutting edge of the blade.



The groin slam can be directed at an opponent directly facing the knife fighter, but it can also be directed behind if the knife fighter is surprised and attacked from the rear. The knife can be extracted from its concealed position and quickly slammed into the groin without forewarning the victim.

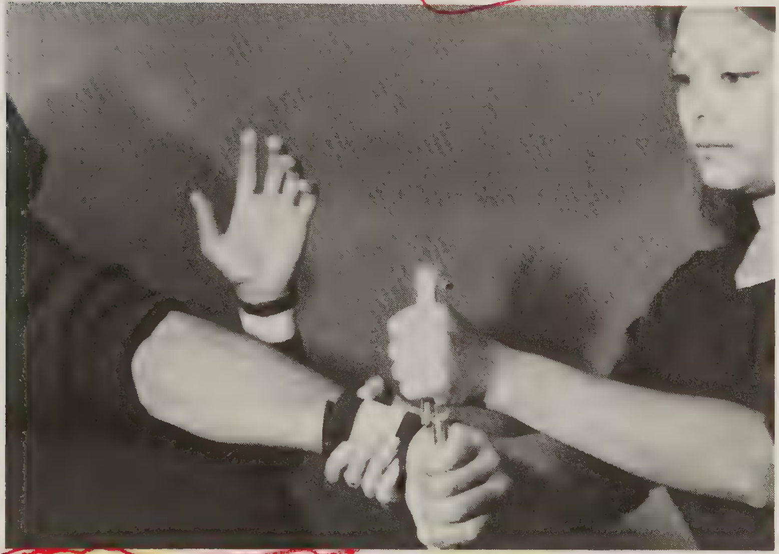
The open-blade fist load can be used (the pommel or tang end) when the blade is closed or when the blade is open (pommel end only) to attack any exposed target area of the adversary.

This strike requires that the wielder have firm control of each end of the handle. Although it can be used when the blade is open (more dangerous to the wielder), the Visayan knife fighter prefers to use it closed. These strikes are usually directed to areas such as the wrist (to break restraining grips), sensitive areas of the face and head, and the legs (to deflect low kicking attacks).

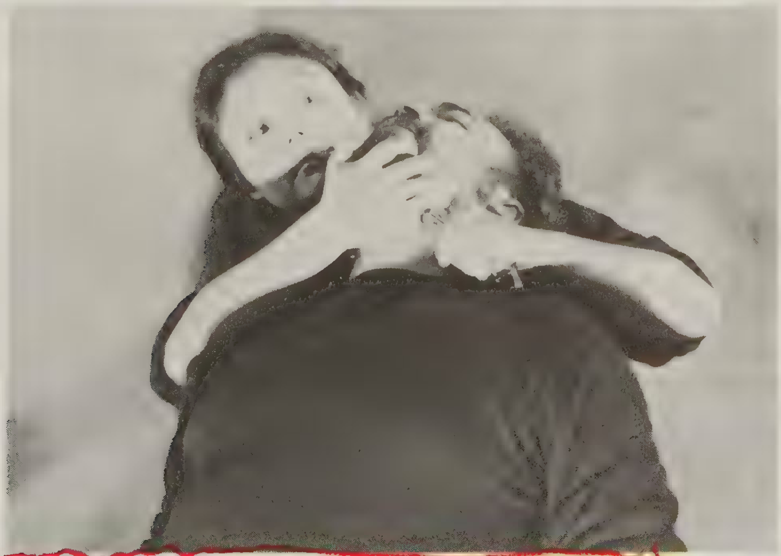


This fist-load strike is unique to the butterfly knife. It not only increases the range of the knife, but diminishes the striking surface of the handle section. This increases the amount of penetration that can be achieved when one of the bifold ends strikes the target area.

The latching mechanism, when placed at a perpendicular angle to the latching pin, can be used for raking or slashing attacks. Such attacks can temporarily disable the antagonist, permitting the knife fighter to regain the advantage.



The arm-bar lock is used as a lever. If a portion of the knife (or blade) is grabbed, the wielder can release a portion of the handle while maintaining a grip on the opposite handle. By suddenly rotating the knife, the attacker will be forced to release his grip. If more force is needed, both hands and the upper body can be applied to the torquing action.



The tang gouge is applied with a penetrating, twisting motion. The tang portion of the folded, concealed blade is applied against such targets as the nostrils, ears, eyes, Adam's apple, and surrounding neck areas.

1. Conceal
2. Grip
3 Draw
4. Flip

4. Concealing the Balisong

[illegible]

The Visayan art of knife fighting is based on the marriage of four integral facets of the science. Although each is a separate art and taught separately in this book, they complement and interact with each other. These four distinct arts are: 1) concealment; 2) gripping; 3) drawing; and 4) flipping.

The balisong is generally concealed. It is carefully placed so that the blade master knows the exact location and direction of the retaining lock, and the direction of the blade inside the handle (this is known because the typical balisong is designed so that when the knife is closed, the blade is facing the retaining lock). Position Conce

Knowing these details, the Visayan master implements the gripping technique best suited to the circumstances and his needs—either a front or back grip.

After the handle has been gripped, drawing and flipping can begin. Flipping normally occurs when the end of the handle has cleared the pocket. Flipping usually brings the knife into action before the human eye can detect that the knife has begun to unfold, because the master is performing the flip while the knife is on the way to its target. Usually, this blur of motion is enough to deter the adversary, but if it becomes necessary, a few quick slashes, thrusts, and recovery maneuvers can usually force the antagonist to desist. Flip Timing

Concealment of the butterfly knife has long been a specialty among the Visayan blade masters. It is part of their art, and not merely hiding the blade from view.

Elements that affect drawing speed, diversionary tactics, accessibility, and the cuts and slashes that can be executed as the knife is being drawn must all be considered in regard to concealment.

Concealment of the balisong is affected primarily by its size, design, and weight. Unless the balisong is modified to look like something else, it can be concealed virtually anyplace. The standard butterfly knife can be hidden in trouser, coat, or shirt seams; the leg portion of boots and high ankle shoes; a special pocket sewed into a garment; a shoe lining; folded in a sweat band, hat band, sleeve pocket, or behind a belt or pair of suspender straps; placed in the staff or handle section of a walking cane, a wallet lining, a purse strap or flap section of a handbag, a sock pocket, a pencil or pen case, a nail-file case, hollowed-out book spines, a rolled-up newspaper or magazine; attached to the inside of a watch or bracelet band, or even attached to a cord so that it dangles in a trouser leg or shirt sleeve.

Butterfly knives have been modified to look like a set of chopsticks in an open pocket, a pen and pencil set, a key ring, a comb case, a small case for spectacles or sunglasses, a pipe (a pipe bowl was temporarily affixed to one end of the handle), a custom-designed belt buckle, and even a very ornate necklace.

Accessibility, position of blade, posture of the fighter, mannerisms and casual gestures, urgency, secret intentions of the knife fighter, and distraction ploys all affect the draw and therefore the choice of place of concealment.

Naturally, time and timing also play a very important role in determining where and how the knife will be concealed. A Visayan knife fighter will spend countless hundreds of hours perfecting his drawing technique.

SPECIAL NOTE

It should be mentioned that possession of the balisong is a felony in several states. In these states there is an additional penalty for the concealment of such a lethal weapon. Usually the penalty for concealment greatly exceeds the penalty for possession. You should use your best judgment and act accordingly to ensure that your personal record remains clean and free of felony charges.

5. Gripping the Balisong

The Visayan knife fighter does not believe in a lot of elaborate gripping methods, because when actually engaged in a combative encounter, positive control must be maintained. A multitude of gripping methods only poses unnecessary complexities, might warn the adversary of your moves by specialized positioning, or make it impossible to maintain a broad range of offensive and defensive tactics.

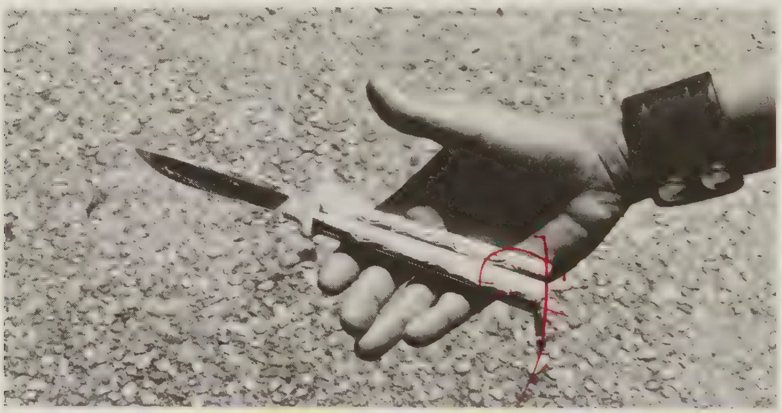
The Visayan knife fighter believes in only two forms of gripping the knife. These are the front grip and the back grip, two direct, simple, and straightforward methods of grasping the knife handle that permit the user a broad range of applications.

Angulation is what enables the Visayan fighter to succeed with only two grips. Most specialized grips exist to position the blade so that a desired technique can be initiated. The Visayan knife fighter understands that either the front grip or the back grip can be used to achieve the same positions simply by rotating the wrist and arm. A quick flip, roll, turn, or a combination of the three make it possible for him to quickly achieve all of the diversity of the specialized gripping methods.

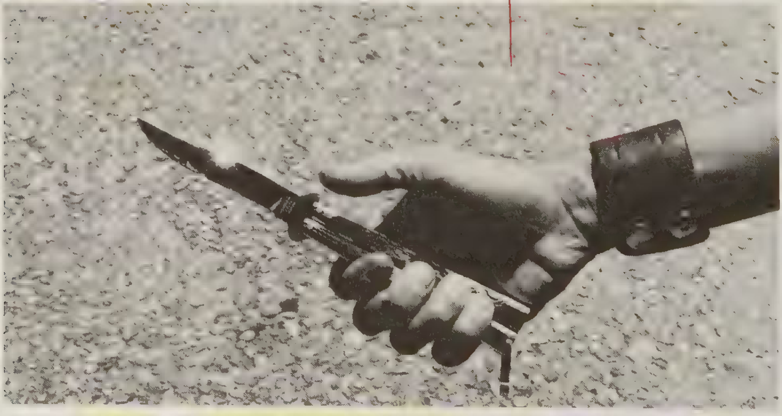
The butterfly knife is unique because of its flipping capability. The gripping and flipping techniques complement each other, and in many cases angulation is determined by rotating the wrist and arm while the hands and fingers grasp the knife.

Pay close attention to the thumb and index-finger alignment before, during, and after flipping techniques have been executed. The final appearance of a front or back grip will not seem much different than a standard grip; it is how those positions were achieved that differentiate them from a typical thumb-over-wrapped-fingers method.

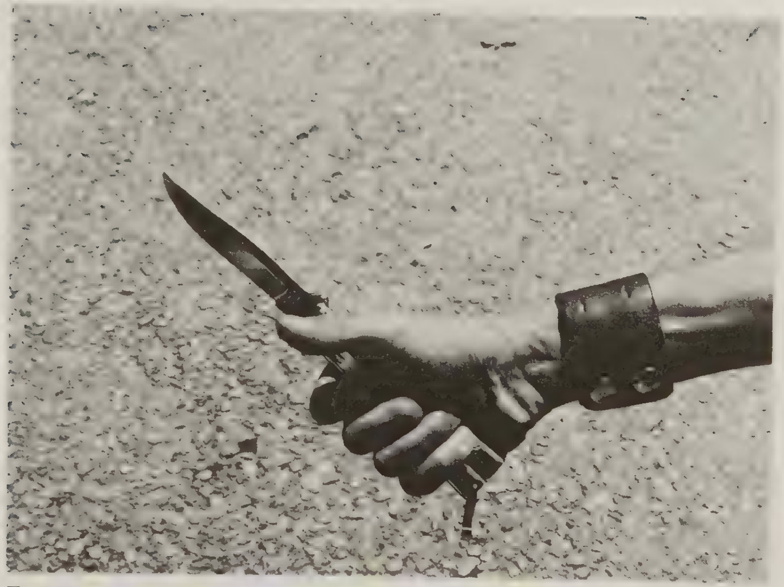
Mastering the basic gripping methods forms the foundation of the Visayan knife-fighting style. You must fully understand the sequences—how the fingers form the grips of the knife. Exactness in timing, coordination, and tension will affect every technique you learn with the balisong.



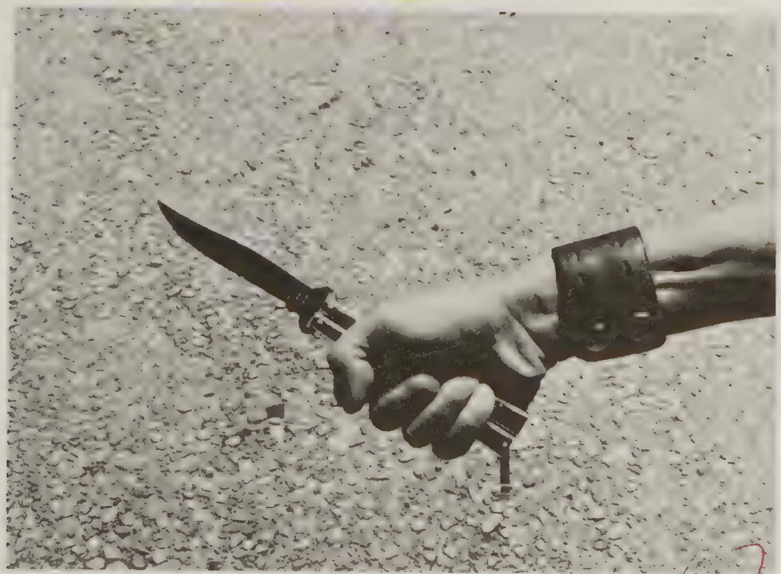
In the front grip, the handle is placed so that the hand is equally distant from the tang and pommel.



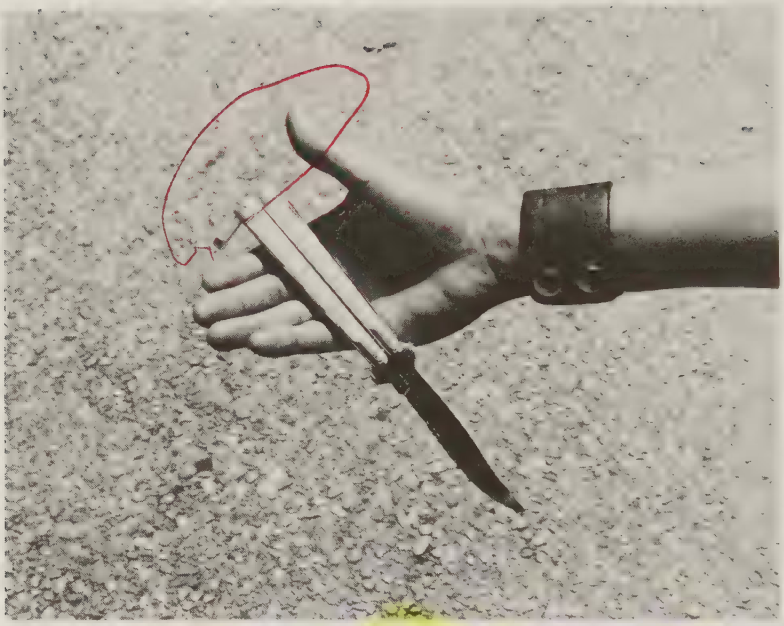
The fingers are then wrapped snugly around the bifold handle. Both sections of the handle should be forced tightly together so that the blade will not flex at the connecting pins.



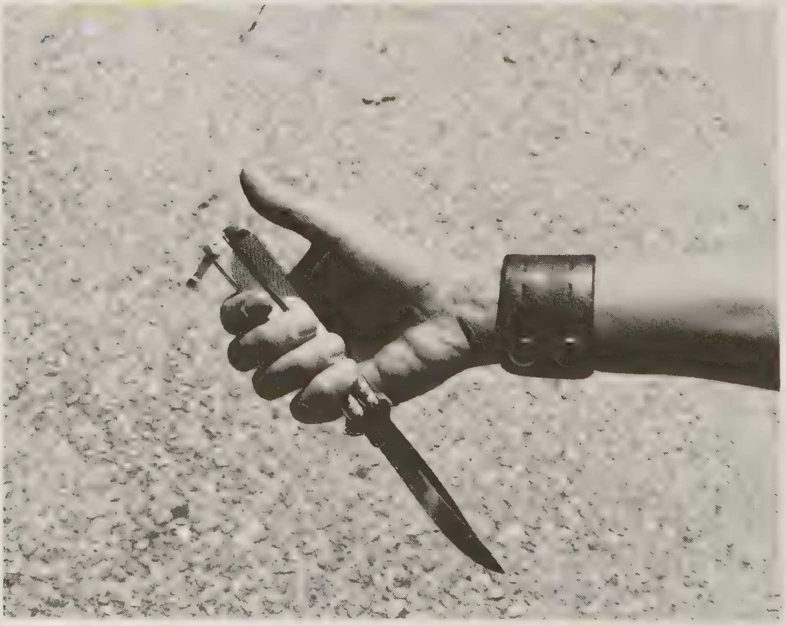
The thumb is then wrapped around the handle.



The thumb overlaps the index finger. It is tensed until the desired tightness is assumed. The thumb should always be tense enough that the blade remains rigid and does not flex when direct tension is put on it. When the point of the blade extends out in front of the knife wielder, and the handle is gripped as described, this is known as the front grip.



To form the back grip, the handle is positioned in the palm so that the pommel is between the thumb and index finger.



The fingers are wrapped around the middle of the bifold handle.

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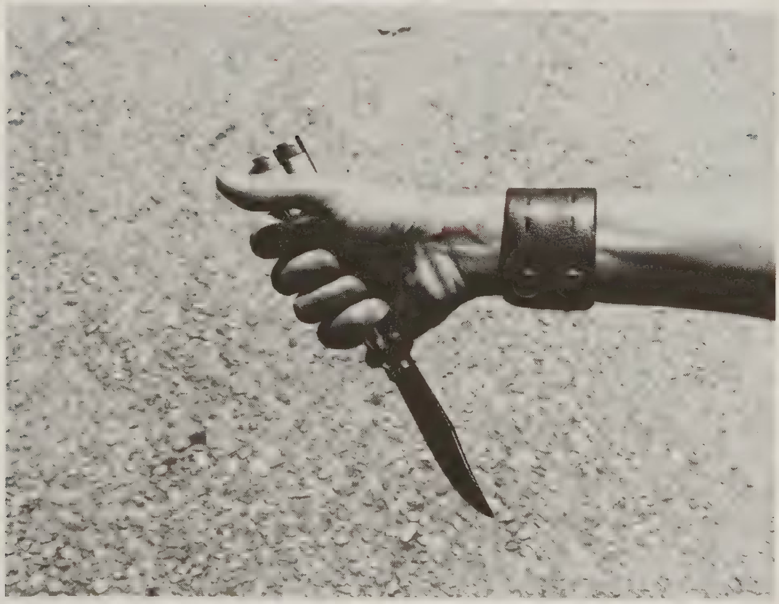
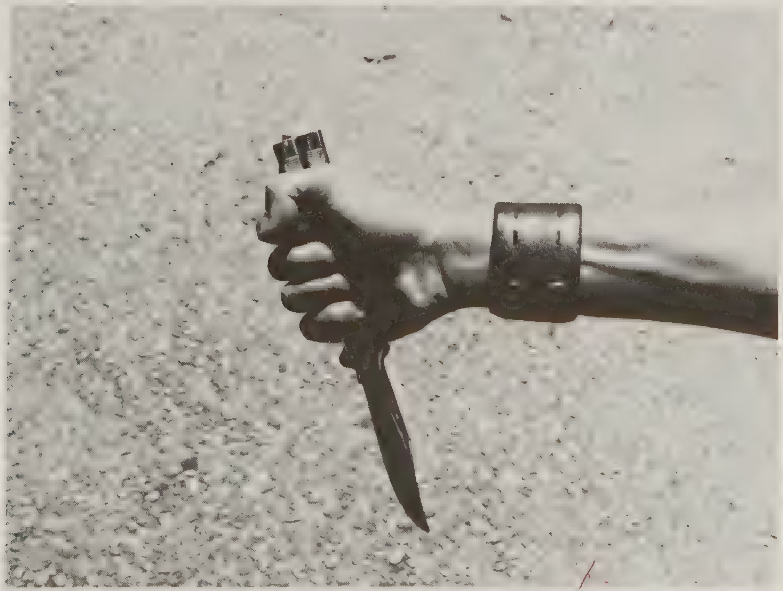
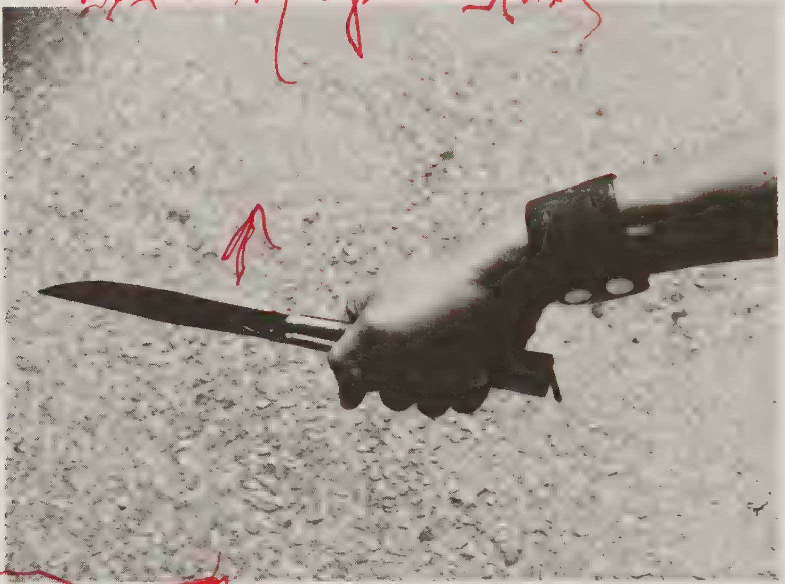


The thumb is then wrapped around the handle, and the fingers are tightened on the handle.

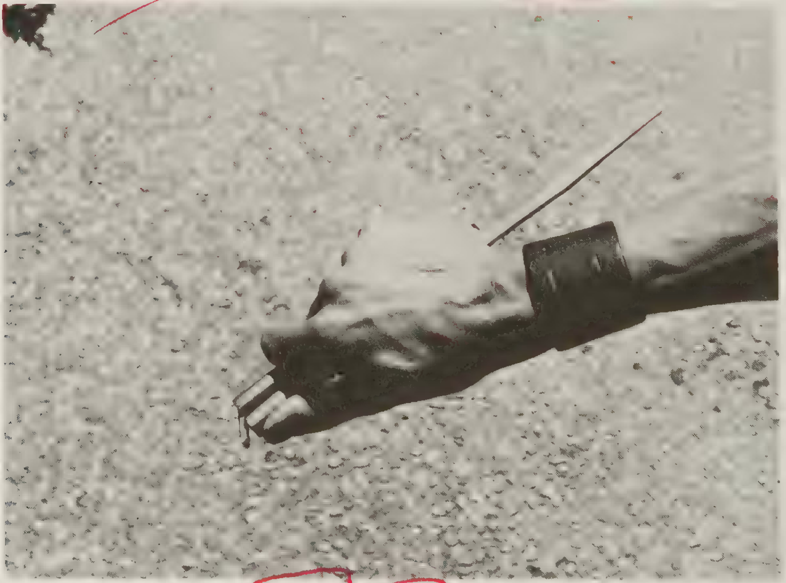


The thumb is tightened around the wrapped fingers to apply more gripping force to the bifold handles. This is known as the back grip, where the knife is pointed in the opposite direction to the front grip.

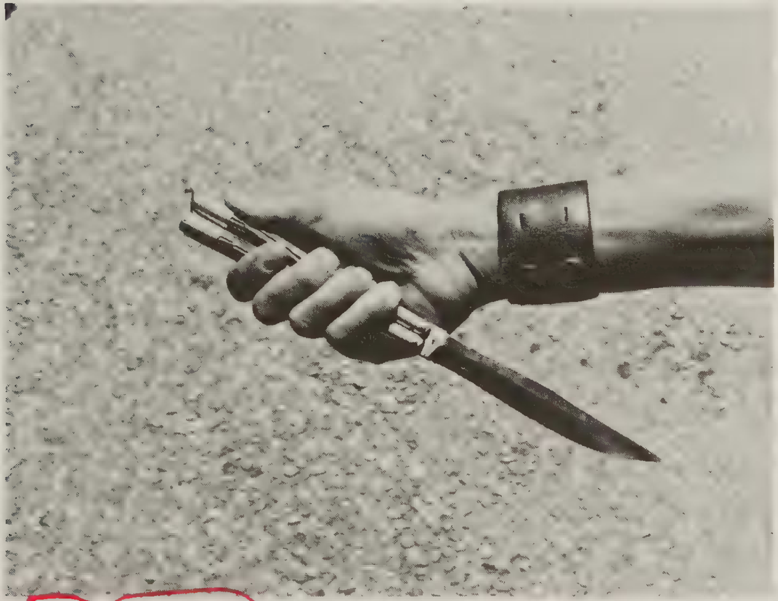
Executing upward strike



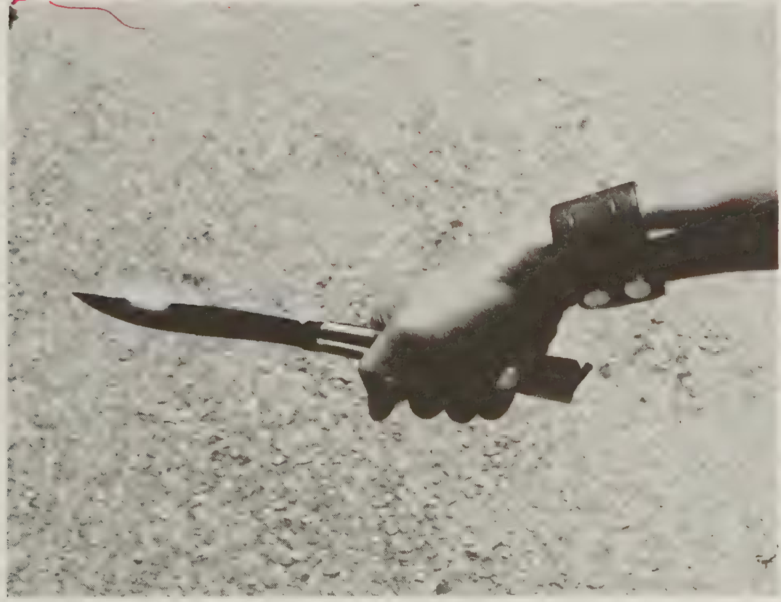
In this grip variation, the knife is held in the front grip and the cutting edge of the blade faces up. This position is used for executing upward thrusts.



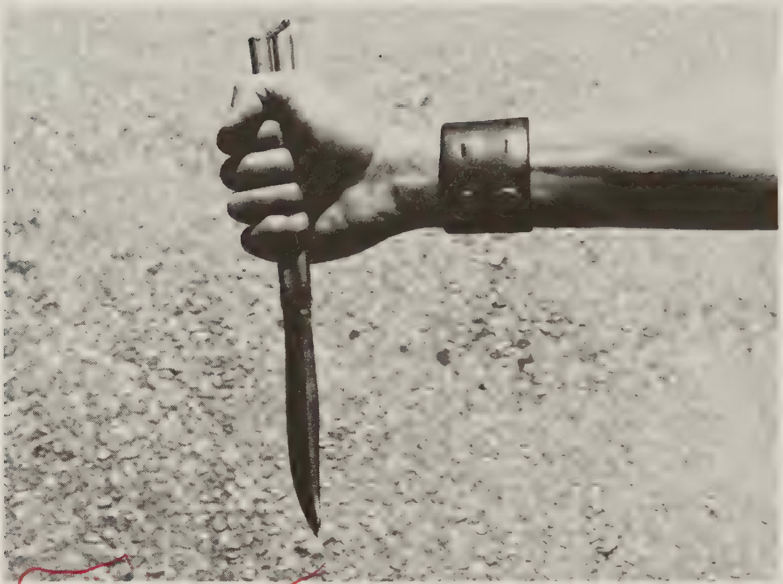
For this grip variation, the basic back grip is assumed with the cutting ~~edge of the blade parallel to the~~ arm. This position ~~is often used when~~ an arm ~~grab or close-range slashing~~ maneuvers are anticipated. This position is also a means of concealing the knife.



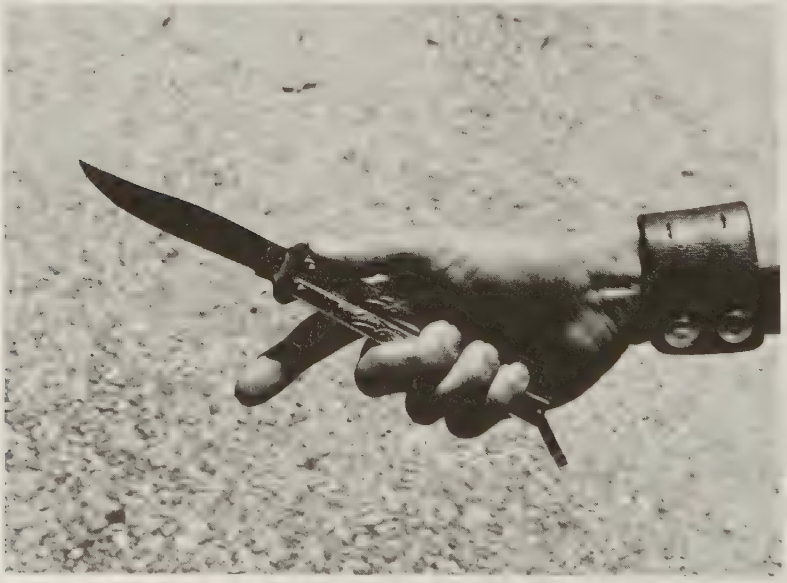
This back-grip variation is used for inside slashing, checking, and rolling techniques.



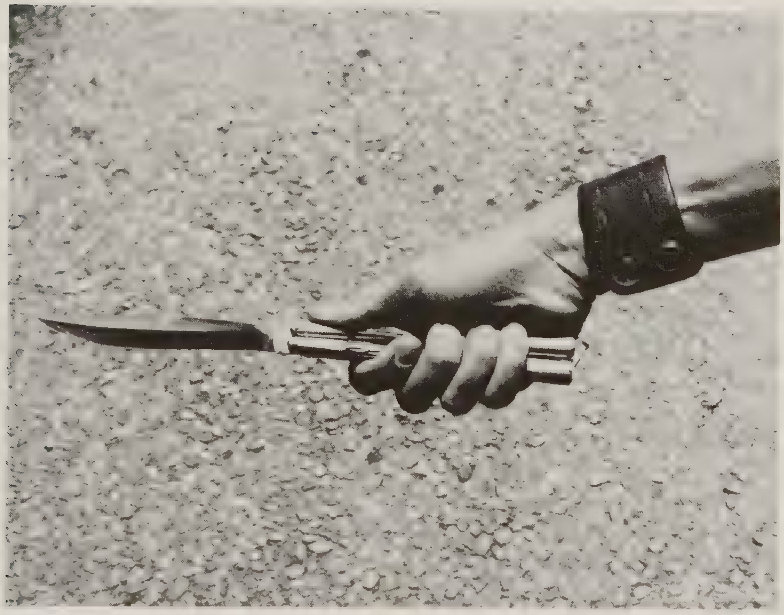
This front-grip variation is used in many rolling, stabbing, thrusting, slashing, and poking maneuvers. It also permits the wielder to extend his reach to perform intricate slashing maneuvers.



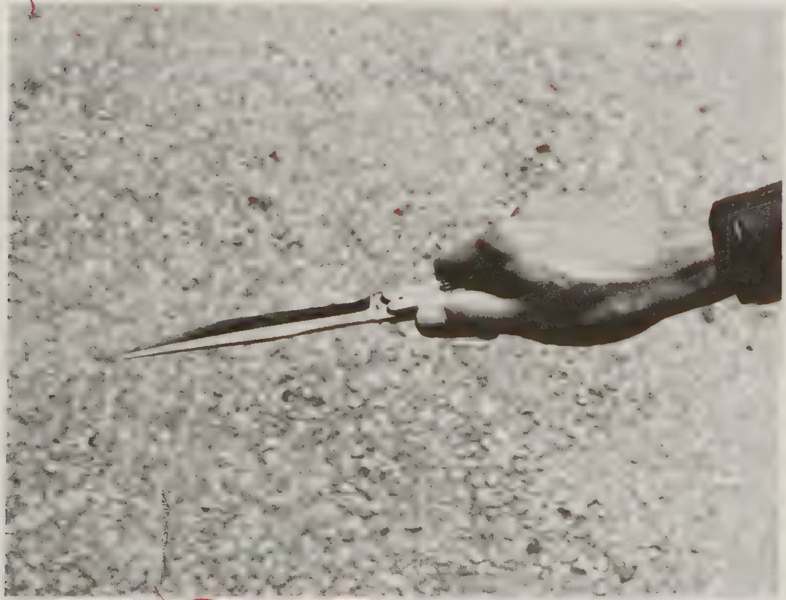
This back-grip variation is used for downward and overhead stabbing. When less lethal techniques are required, the wielder can use the knife as a fist load.



This modified front grip is used when knife repositioning is required while the knife fighter is in action. It can also be used for expediting a flipping technique without forewarning the adversary.



This modified front grip enables the wielder to execute lateral slashing techniques. Note that the blade is turned sideways.



This is a reverse modified front grip, similar to the previous grip. It enables the wielder to execute lateral slashing maneuvers to the outside.

6. Drawing the Balisong

The balisong has many advantages over the typical pocket knife, or even the switch blade, when the user has mastered the gripping, drawing, and flipping techniques.

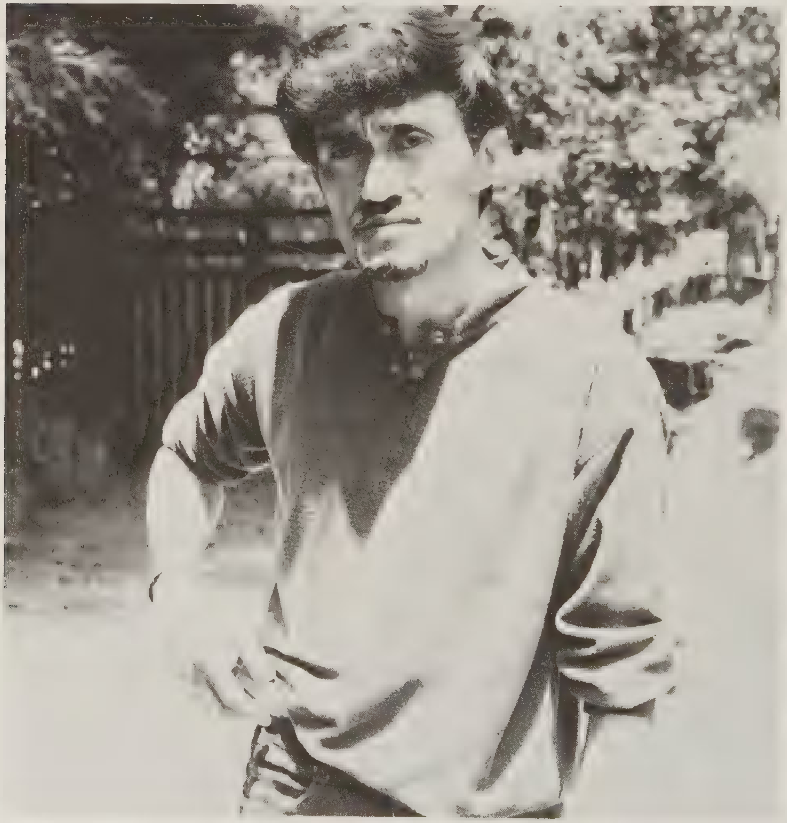
Typical pocket knives require both hands to open the blade. Of course, the more manipulation required to perform a given function, the longer it takes to do it. Variable length and strength of fingers and finger nails, strength of the spring mechanism, and exactness of positioning all may diminish the time it takes to open the blade and bring the knife into action. A switch blade, whether the side-handle mechanism or stiletto type, must be positioned so the button is comfortable before it is actuated.

When used properly by a skilled fighter, the balisong can make these knives seem archaic. Even fixed-blade knives that have to be drawn from a sheath can seem to be in slow motion compared to the butterfly knife wielded by a skilled Visayan knife artist.

In his hands, drawing happens so fast, it is virtually impossible to see the maneuvers unfold. One second the knife was completely concealed, and the next it is ready for fighting action. It seems to have come out of thin air.

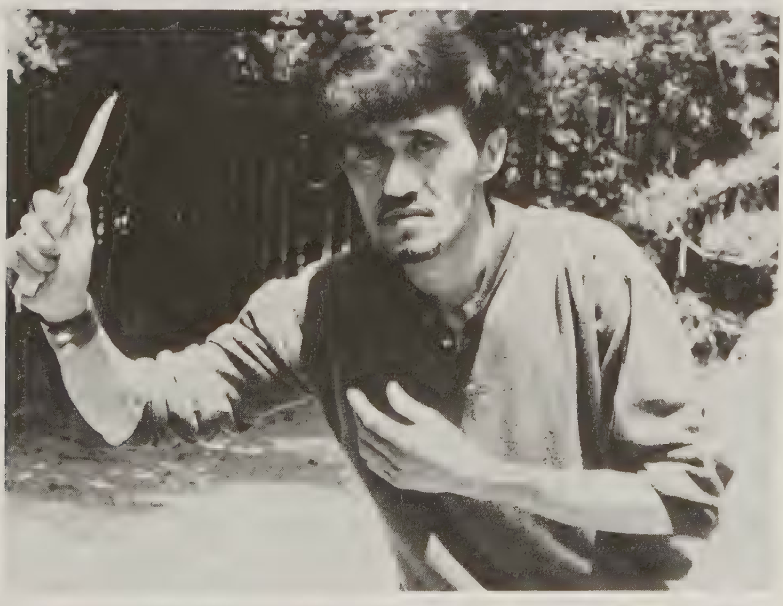
Drawing the balisong is such a highly refined science because of the design of the knife. Since the blade is hinged to two separate handle sections and hidden inside the handle, one must master the flipping technique to open the knife. This skill prepares the user for the sophisticated drawing procedures, because every time the butterfly knife is flipped open or closed, the user becomes more familiar with the drawing technique and faster.

The drawing techniques presented in this chapter show you the most effective ways of marrying the four separate arts that form the foundation for learning the offensive and defensive techniques presented in later chapters. Pay especially close attention to the interaction of motion, distance, and timing needed to make the drawing technique complete. At first, you may feel clumsy, but with practice these maneuvers will become automatic, and you will get to the point where it will not be necessary to watch the knife unfold.

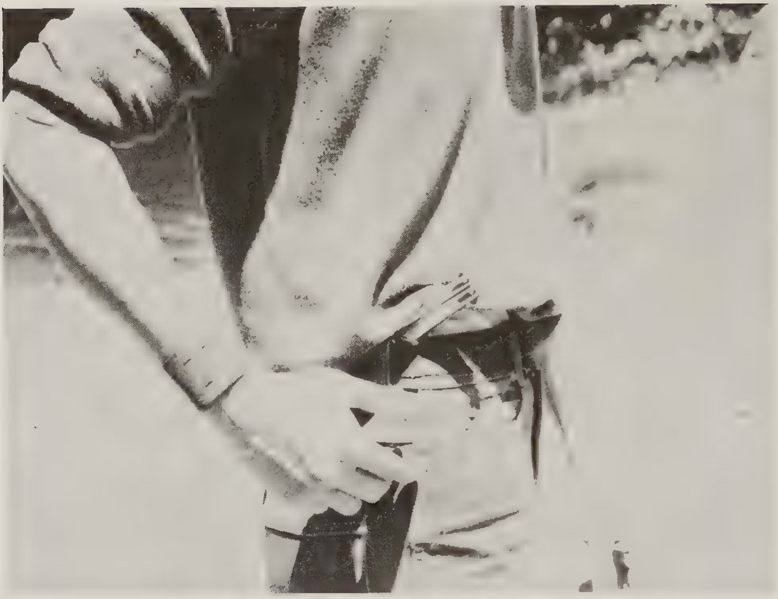


The right-side belt draw. The butterfly knife is suddenly exposed so that the hand can begin gripping the handle.

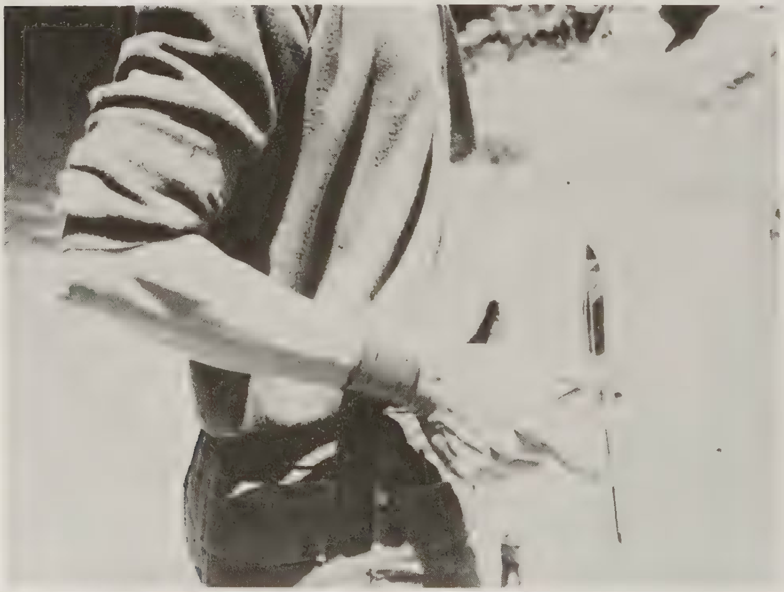
As soon as a basic front grip is made on the handle, an upward opening flip is implemented (see following chapter on flipping). The knife is now ready for action.



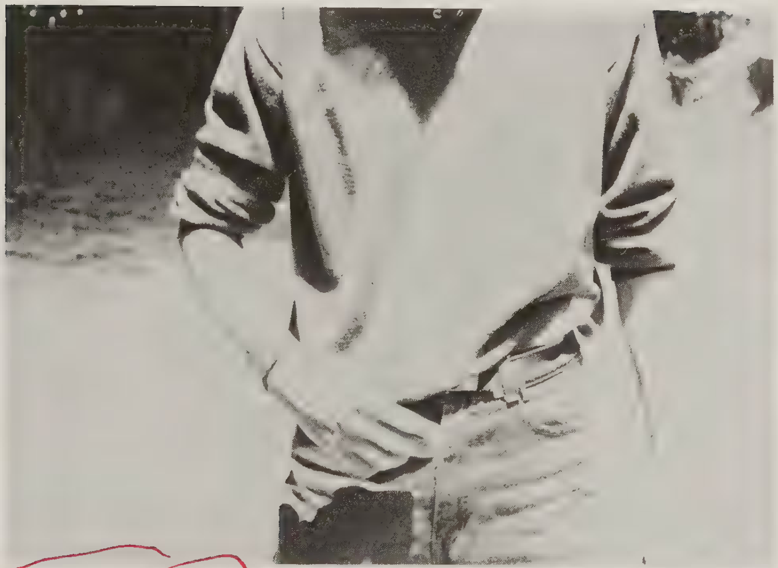
A typical Visayan ready position is assumed as the knife fighter waits to determine the course of action taken by his adversary.



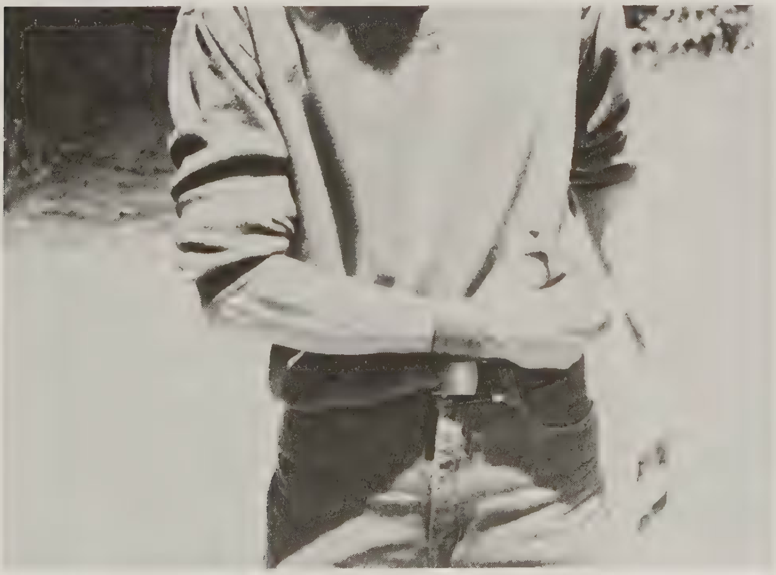
The slide draw. The butterfly knife is ready for the slide draw. The tang end is exposed and pointed forward.



The hand subtly slides the knife out of its place of concealment. A basic forward flipping technique is then implemented while the knife is moving forward (see following chapter on flipping).

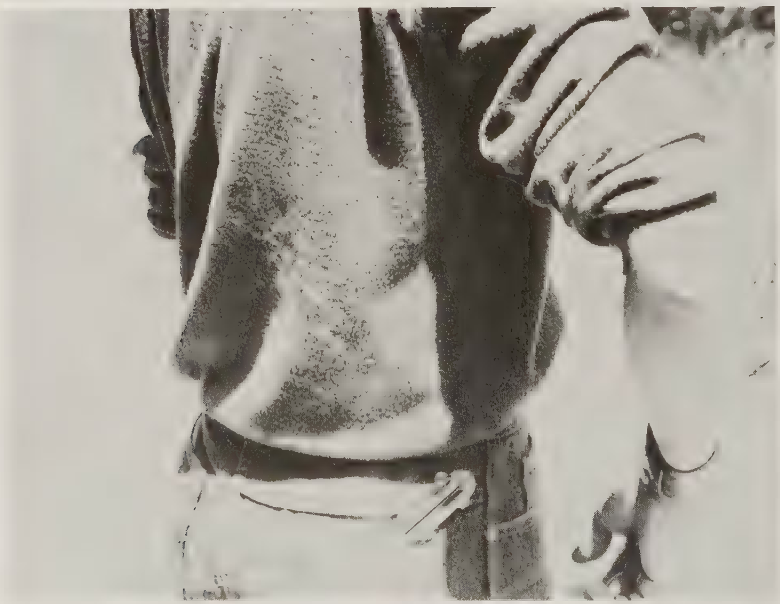


Opposite-side slide draw. The knife is concealed in the pants waist with the tang end pointing toward the back. The hand slides across (much in the same fashion as a cross draw) toward the handle while simultaneously lifting the shirt out of the way.

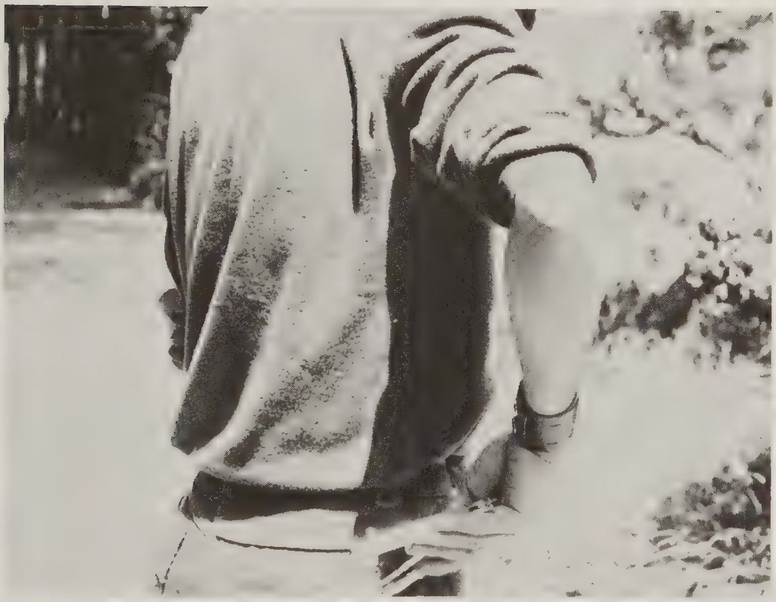


As the butterfly knife is extracted, a flipping technique is performed. Almost every flipping technique can be performed from this position (see following chapter on flipping).

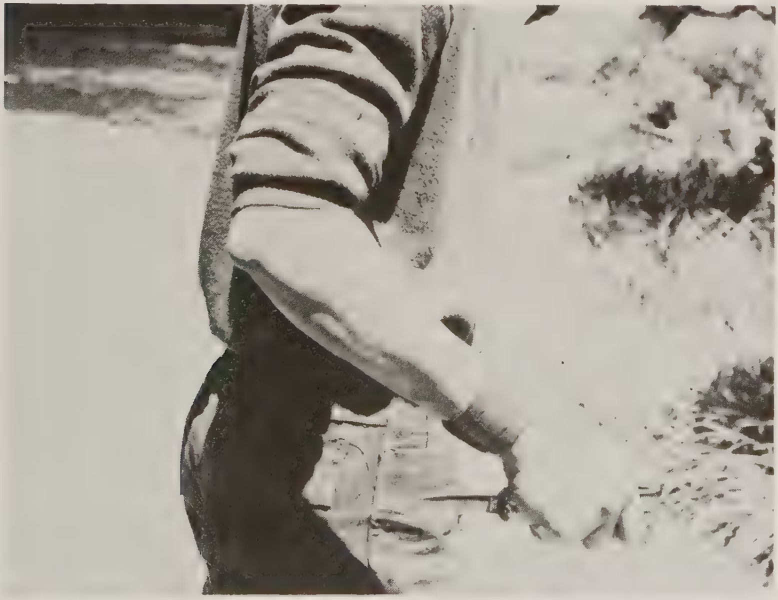
The knife fighter is then poised to execute a cross slashing maneuver.



The back draw. The knife can be concealed in a back pocket, the back of the pants waist, or special knife pocket. The tang end of the knife should be exposed.



As the knife is extracted from the rear pocket, it is opened at the same time. This takes considerable practice to master, but it insures the fastest possible draw.



A flipping technique is then initiated (see following chapter on flipping), and the knife is gripped in the back-grip position.

7. Flipping the Balisong

The deadly butterfly knife of Visayas can be opened and closed without resorting to the slower two-hand methods used to chamber or unchamber the typical folding-blade knife. This process depends on gravity, precisely timed wrist-flipping action, and delicate finger manipulations, all synchronized.

The opening and closing of the butterfly knife must be perfected before one can proceed to the knife-fighting instruction. You should be able to manipulate the butterfly knife so that you can grasp it (using a proper grip), extract it (using a proper drawing technique), and flip it before a ready fighting attitude is assumed. Your ability in these skills, without having to give any thought to them or exert effort, will determine your readiness to proceed to the more advanced phases of Visayan knife fighting.

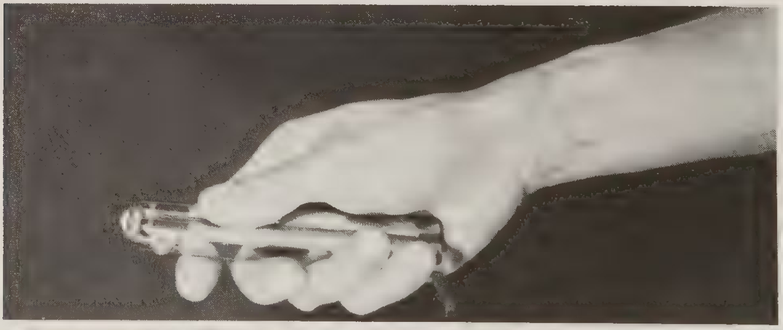
The flipping styles illustrated in this chapter are only the primary ways to chamber or unchamber the butterfly knife. From these fundamental operations there are many adaptations that can be construed. Use your imagination and the feel you develop through mastery of these basic techniques to create other flipping styles.

Many beginning butterfly-knife practitioners find it is best to pick up the knife every day and practice the opening and closing techniques. This is preferable to letting the knife sit for several days. Inherent feel with the butterfly knife will only be achieved through conscientious effort to develop ambidextrous skills—both hands should be able to manipulate the butterfly opening and closing procedures without having to look at the knife at all.

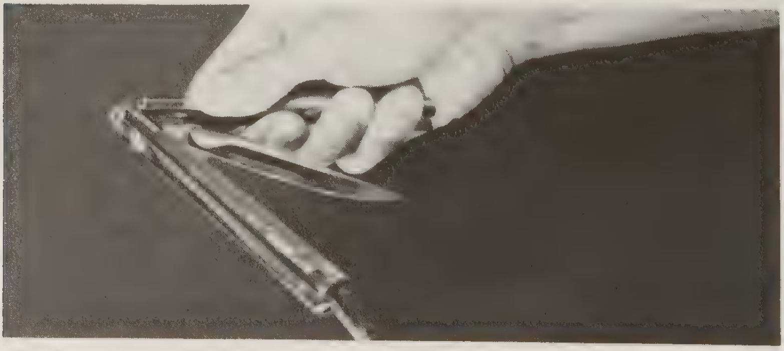
It is important to pay close attention to the captions on each photo, because opening and closing techniques take place so fast. Even strobe photography has difficulty in showing such high-speed movements.

When studying the instructional photographs 1) visualize the gravitational direction of the action; 2) observe the wrist flipping direction; and 3) study the finger manipulations. If the order of these actions is not carefully adhered to, it will make learning the flipping techniques very difficult, if not impossible.

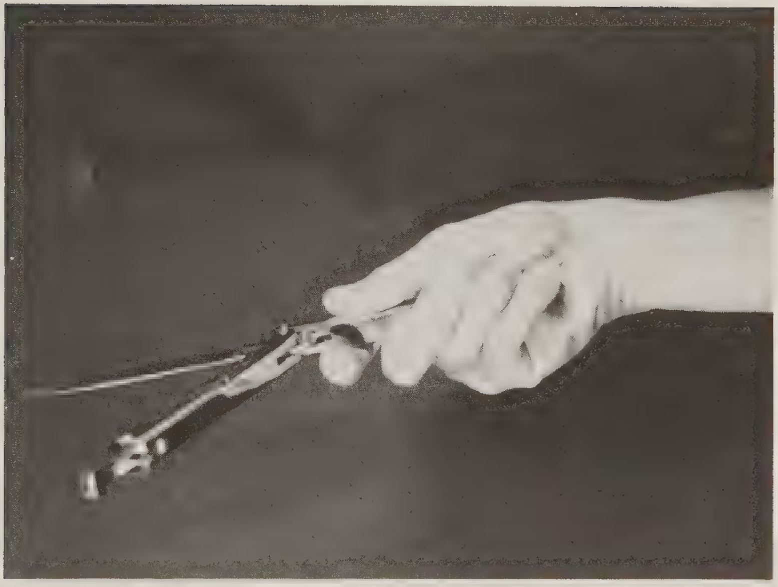
Once one of the flipping techniques has been learned, return to the gripping and drawing techniques presented earlier, and attempt to apply them with the flip. (This way you will not bypass important techniques that are used in the later chapters.)



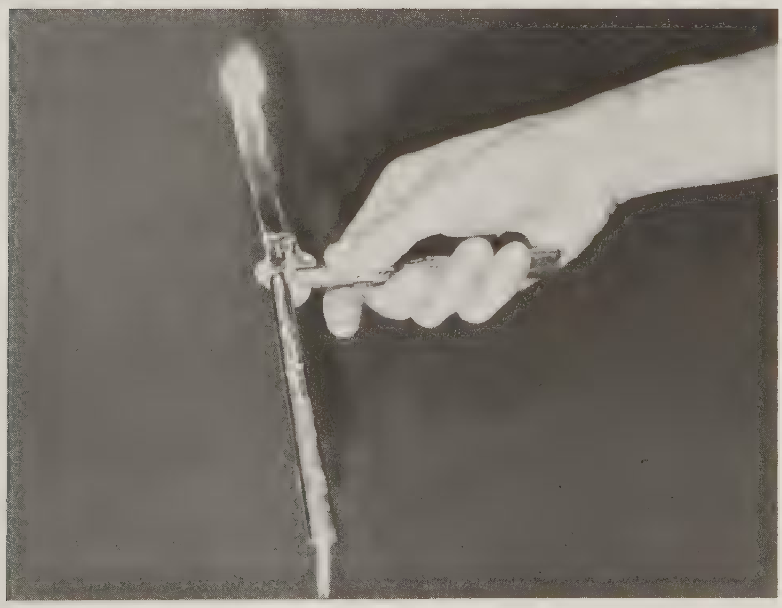
Back-hand wrist flip. Pop the latch with the little finger.



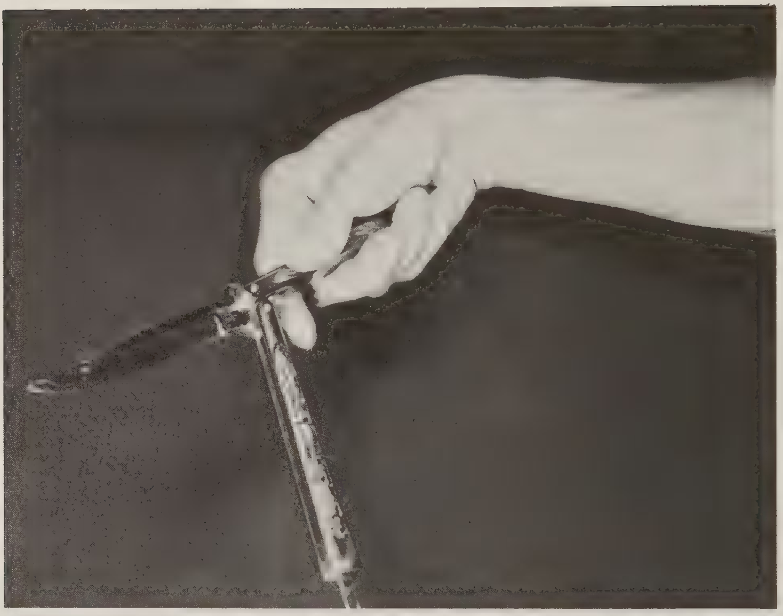
Flip the handle with the latch outward with a quick flip of the wrist. As the blade clears the gripped handle, reposition the fingers around the handle.



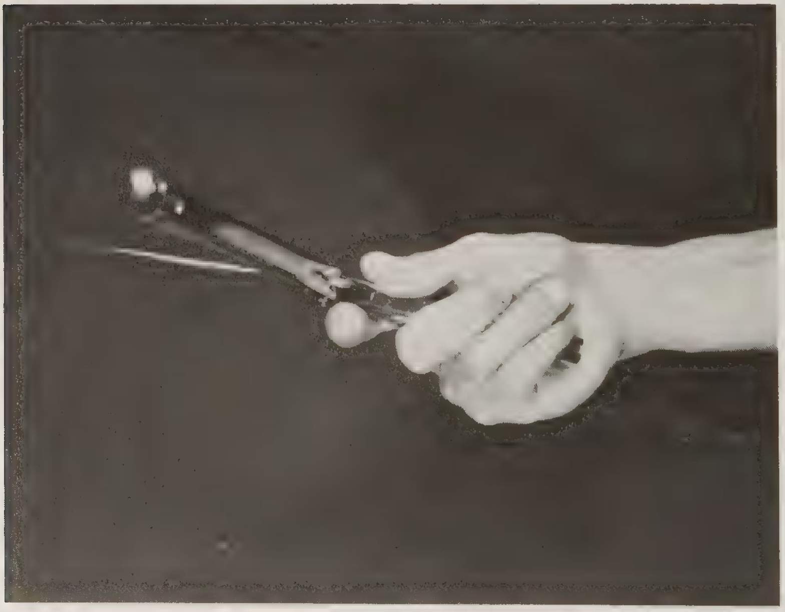
Rotate the handle a half turn counterclockwise (opposite direction if wielded with the other hand). This motion should be smooth and continuous.



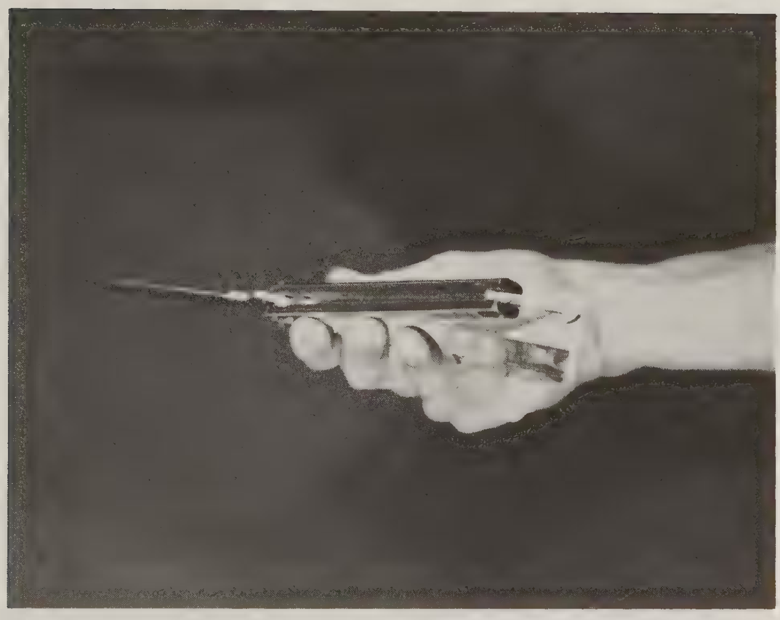
When the counterclockwise rotation assumes the position in the photograph, begin a back hand (toward your body), upward flipping action.



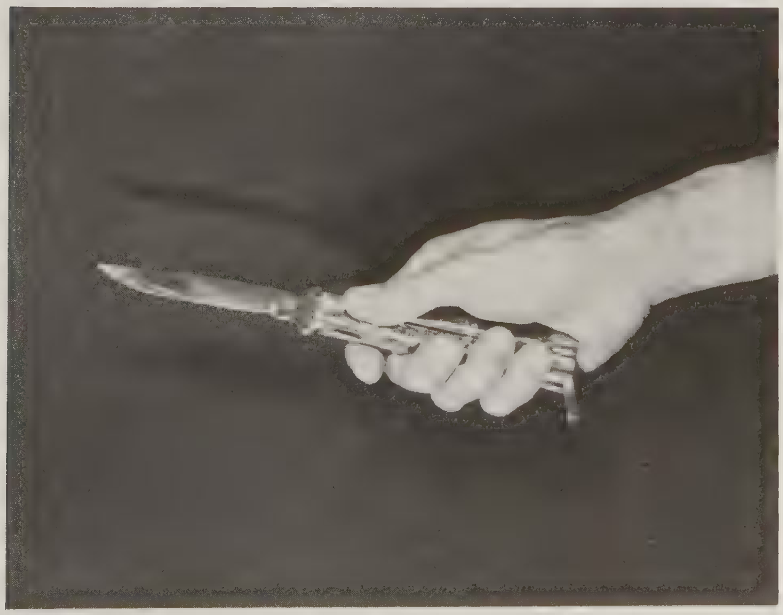
With a downward wrist motion, the weight of the loose handle is redirected toward the fingers.



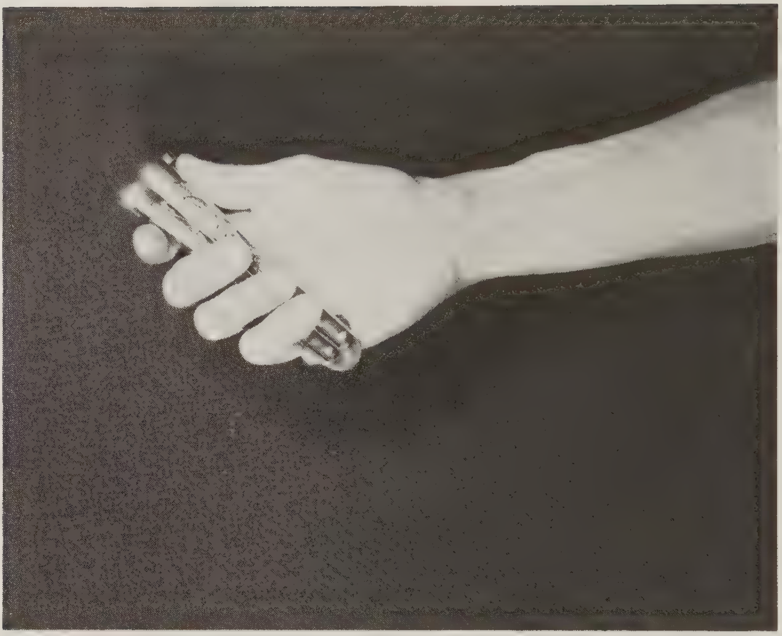
At that moment, an upward flip occurs, and the loose handle is returned to the waiting fingers.



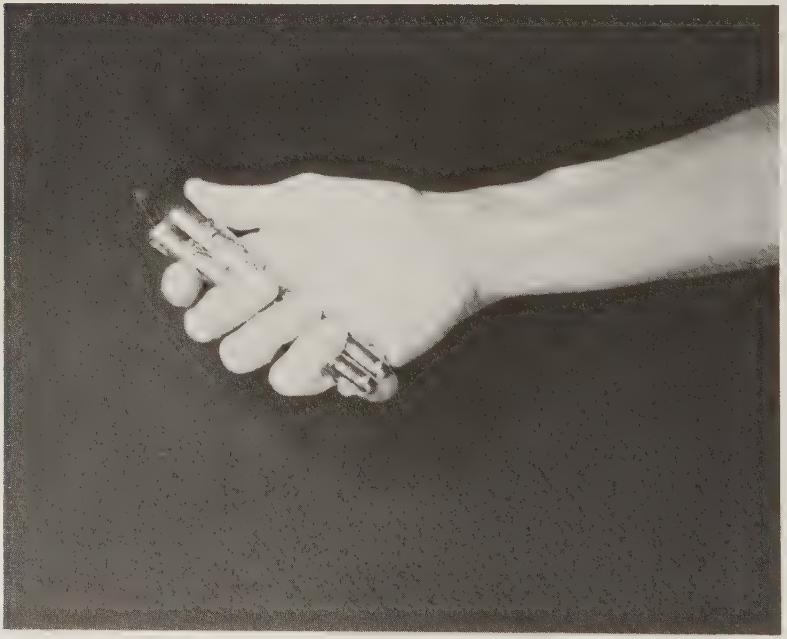
The fingers are then opened to receive the incoming handle. The grip is maintained with the meaty part of the thumb and the folded palm.



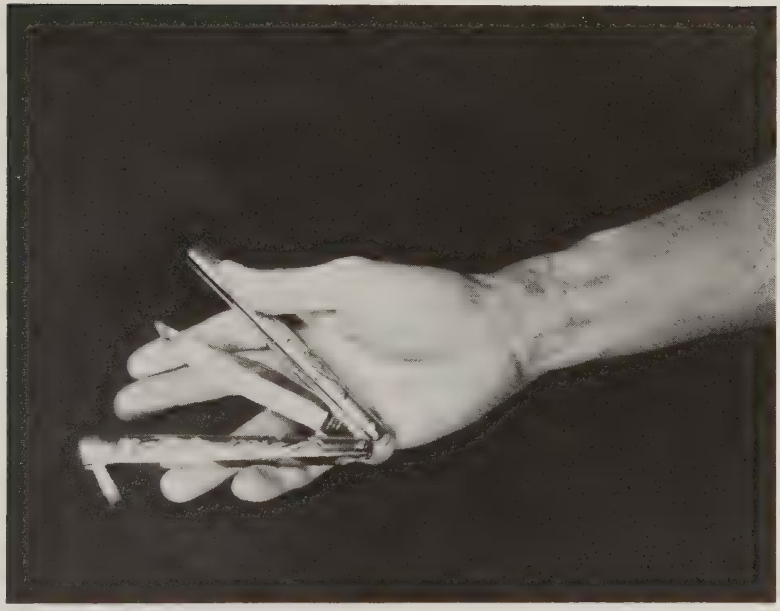
When the flip is completed, the fingers are repositioned around both sections of the bifold handle.



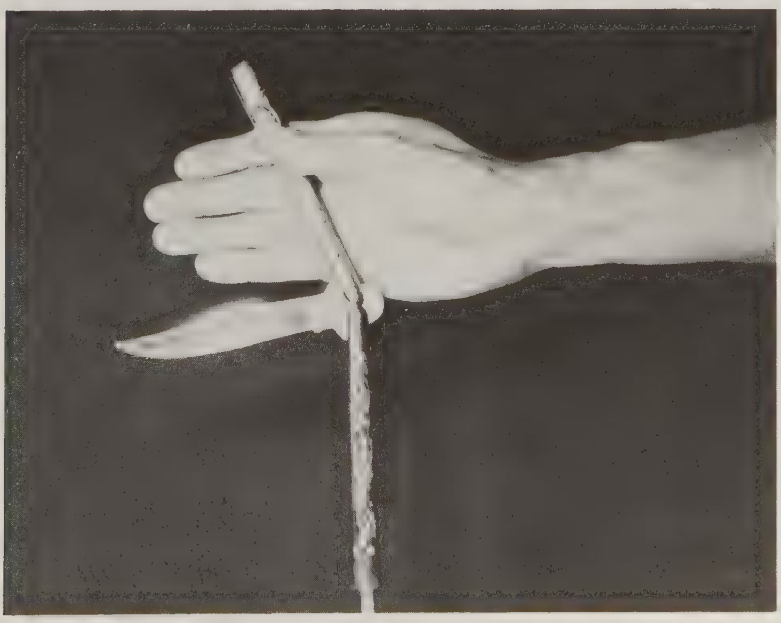
Back-grip flip. Pop the latch with the thumb.



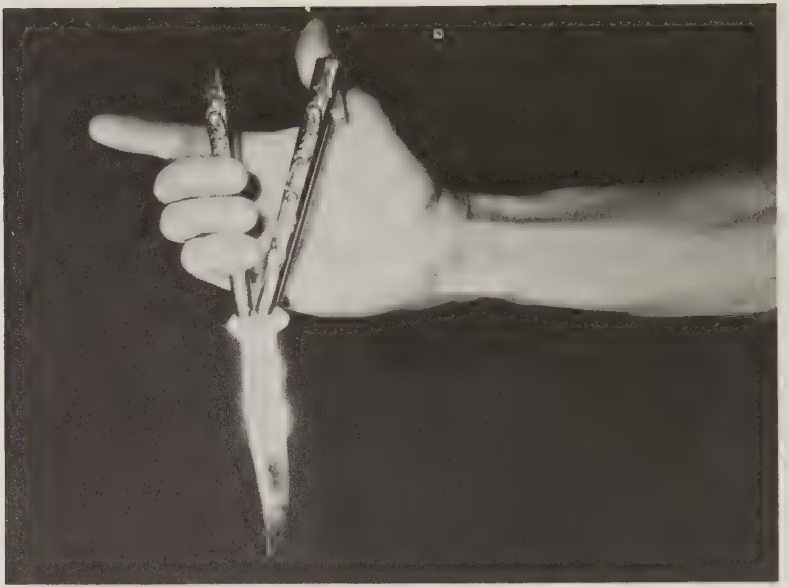
Shift the thumb slightly forward on the pommel end of the handle.



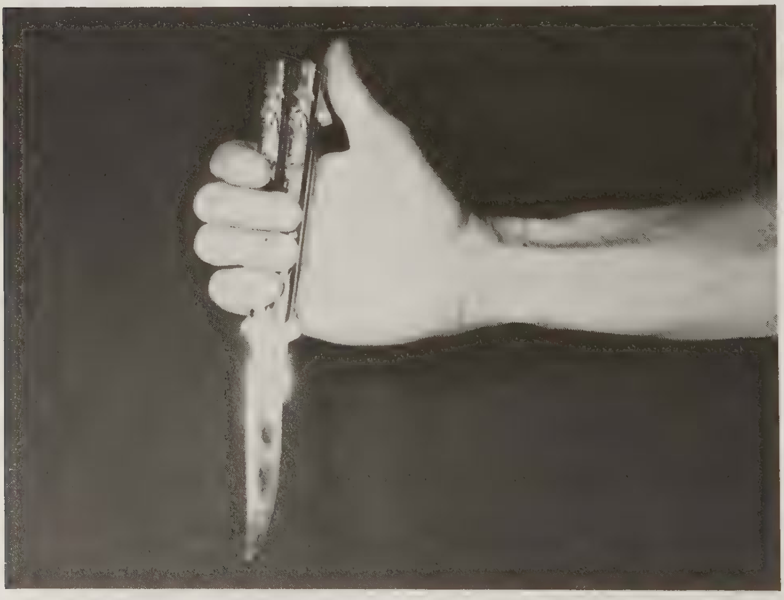
Release the fingers so the blade and handle drop downward, through the force of gravity combined with a slight downward flip of the wrist. The thumb and inner palm are used to secure the knife.



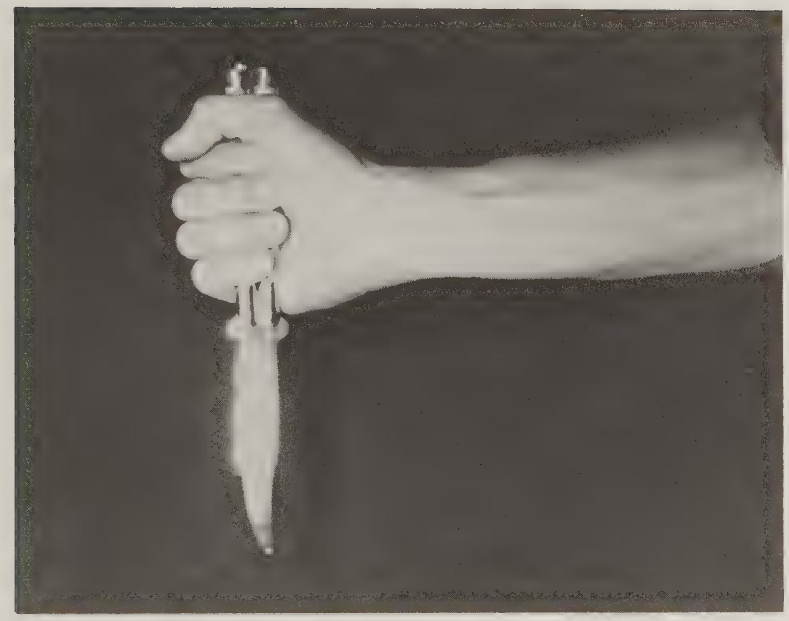
The blade and loose handle are flipped inward, toward you.



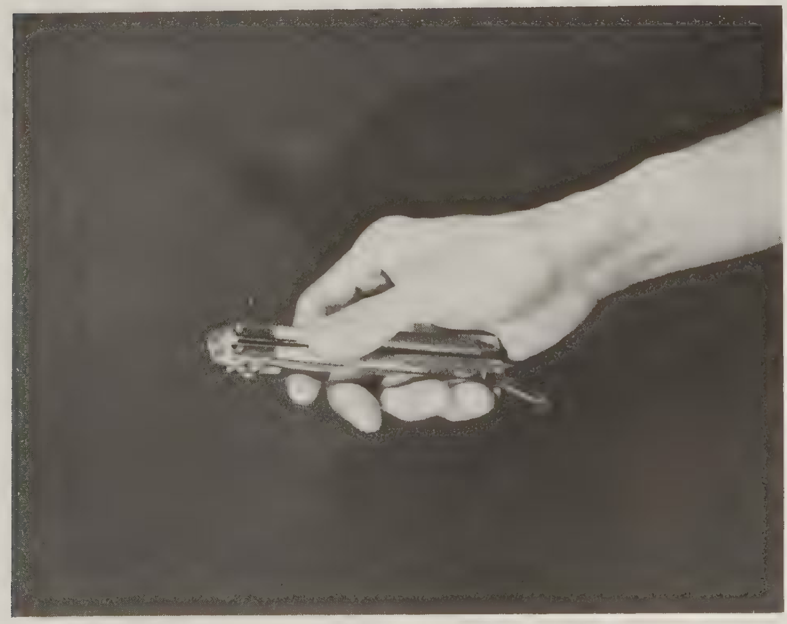
As the blade stops in the locked position, the loose handle continues upward. The entire maneuver is one smooth and continuous motion. The hand remains open to receive the incoming handle.



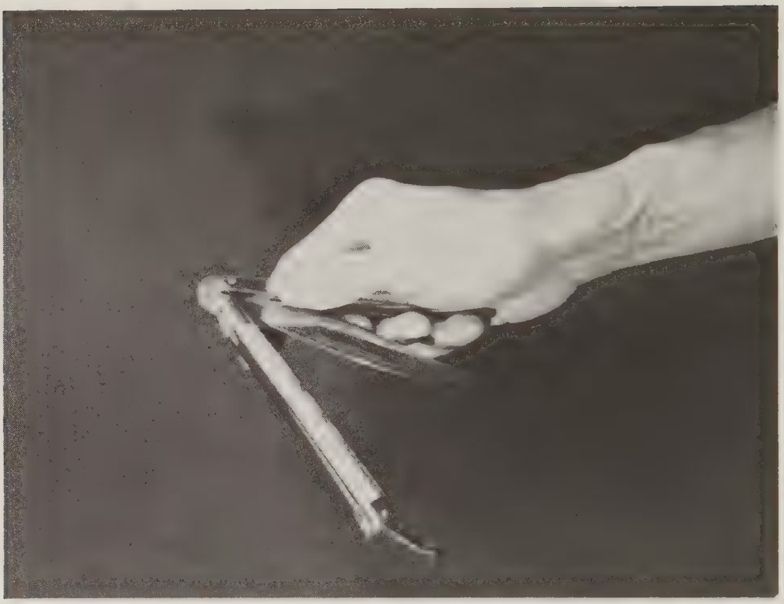
A loud clicking sound is heard when one handle hits the other. This is the signal to catch the knife—as you are not watching the procedure—with the fingers and wrap them around both handles.



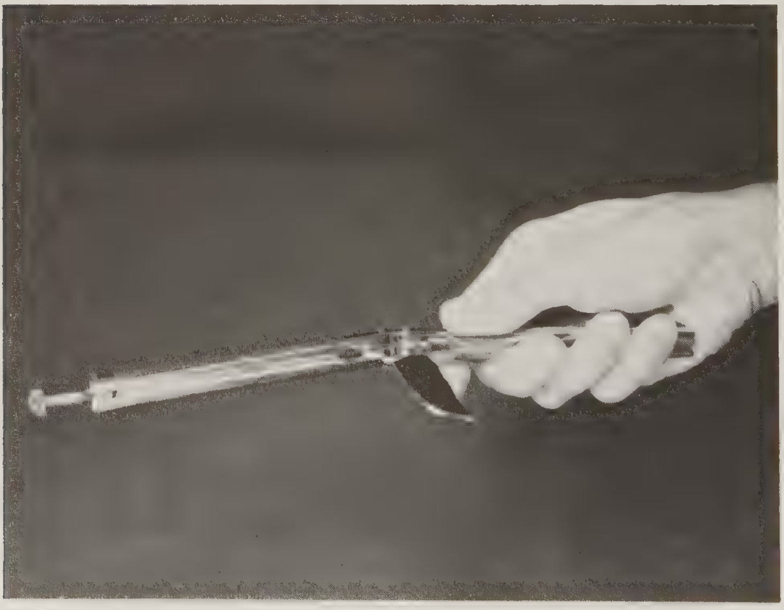
The thumb is quickly wrapped around the handles and the index finger, and the back-grip flip is completed.



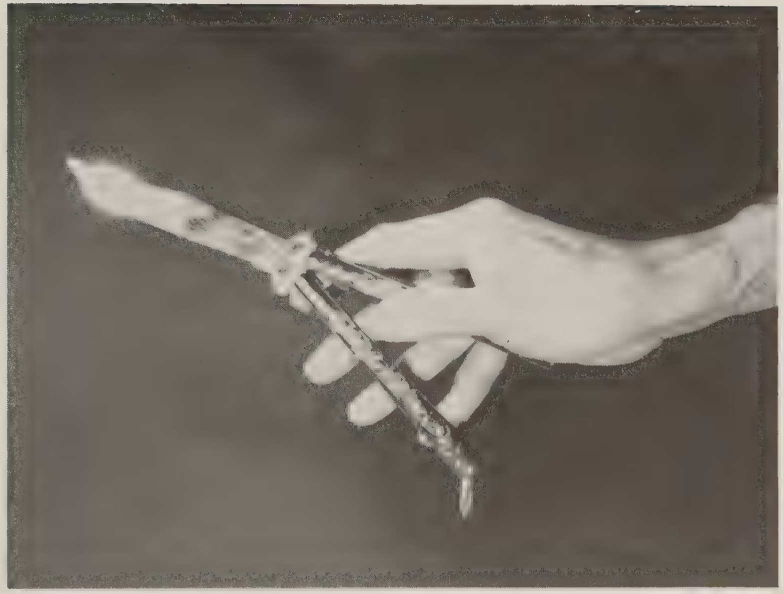
Snap-open flip. The latch is popped open with the little finger.



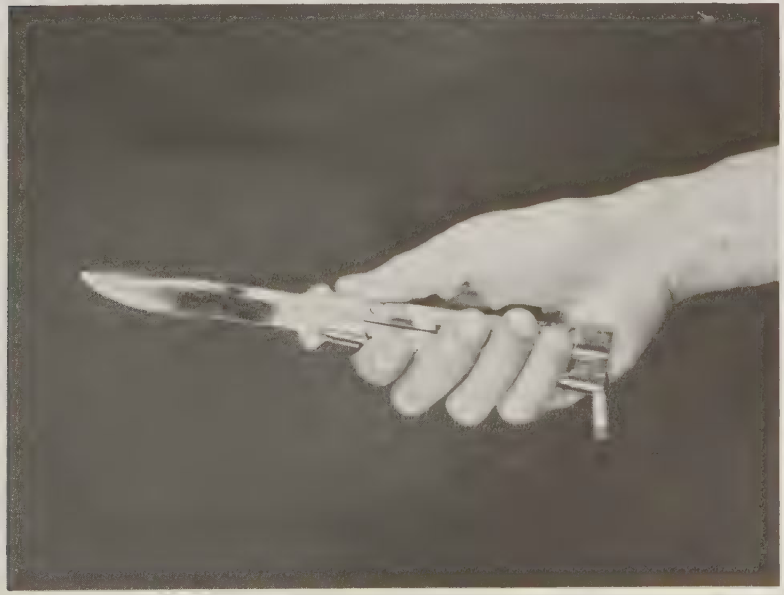
The fingers are released and the outer handle and blade are snapped open and away from the gripping hand.



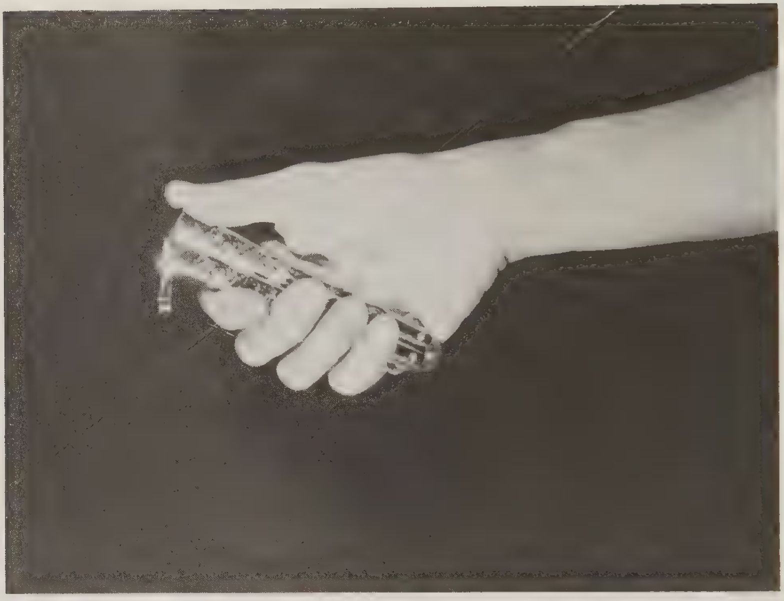
The snap movement forces the blade and handle to continue in a semicircular arc.



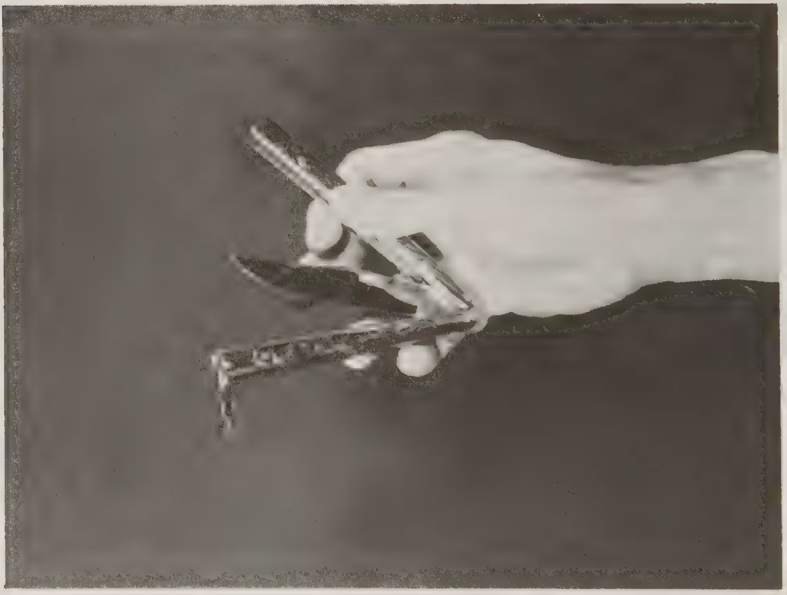
The gripped handle is then rotated clockwise (counterclockwise if the left hand is used). Simultaneously the fingers are opened to receive the incoming handle.



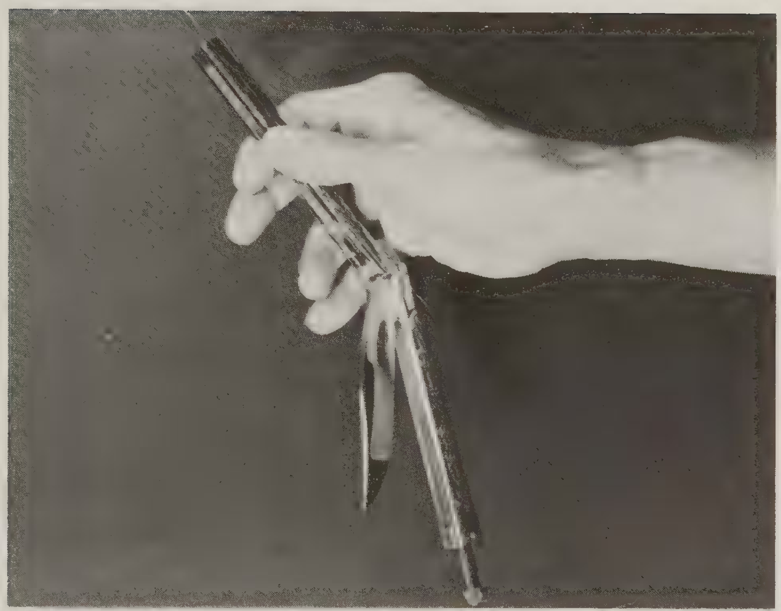
As the loose handle makes contact, the fingers quickly wrap around both of the bifold handles.



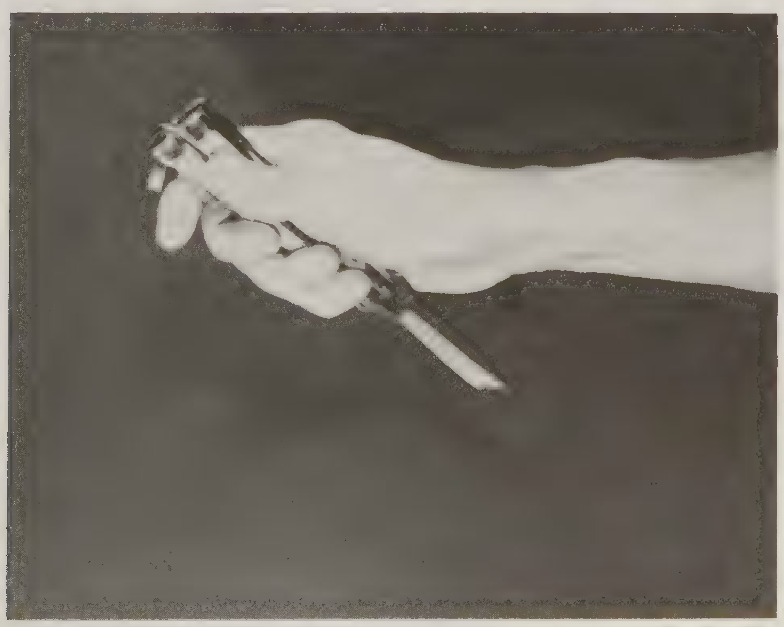
Reverse back-grip flip. A basic back grip is assumed with the knife handle. The latch is popped open with the thumb.



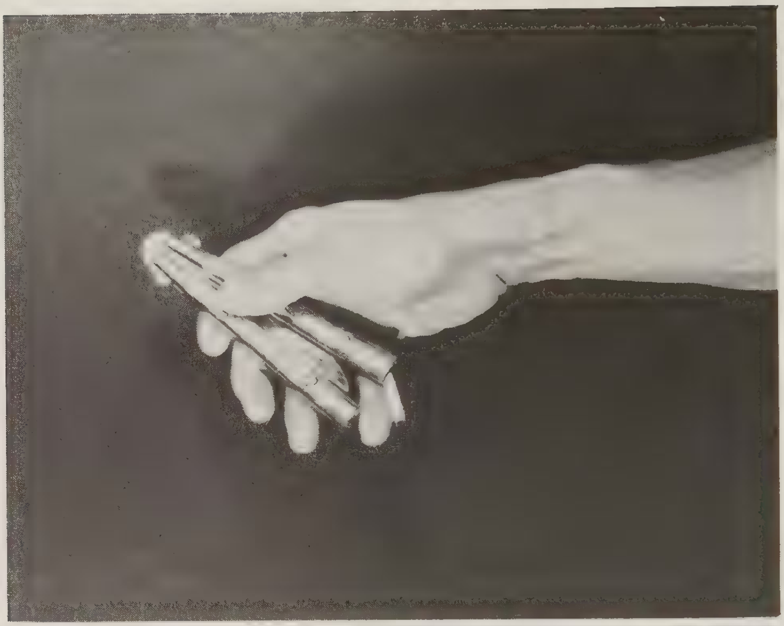
The bottom three fingers are released from the grip (the index finger and thumb maintain the grip on the knife). At the moment of the release, a downward flipping motion occurs.



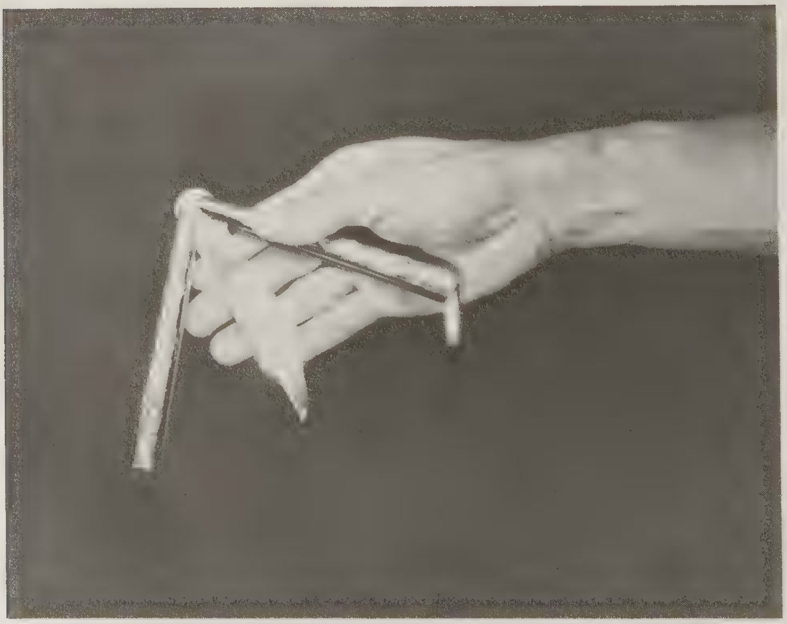
The blade travels downward toward the wielder at a rate of speed dependent on the strength of the flip.



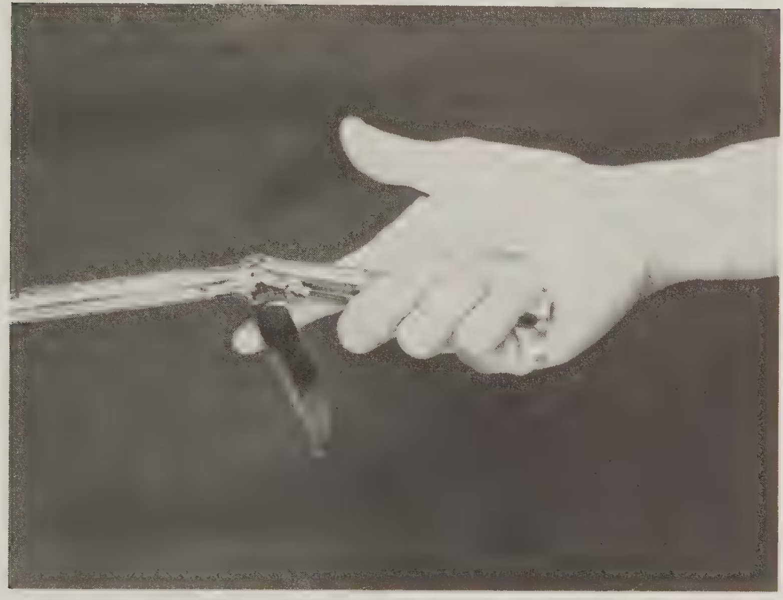
The fingers quickly release to permit the handles to make contact, and then regrasp the handles in the basic back grip.



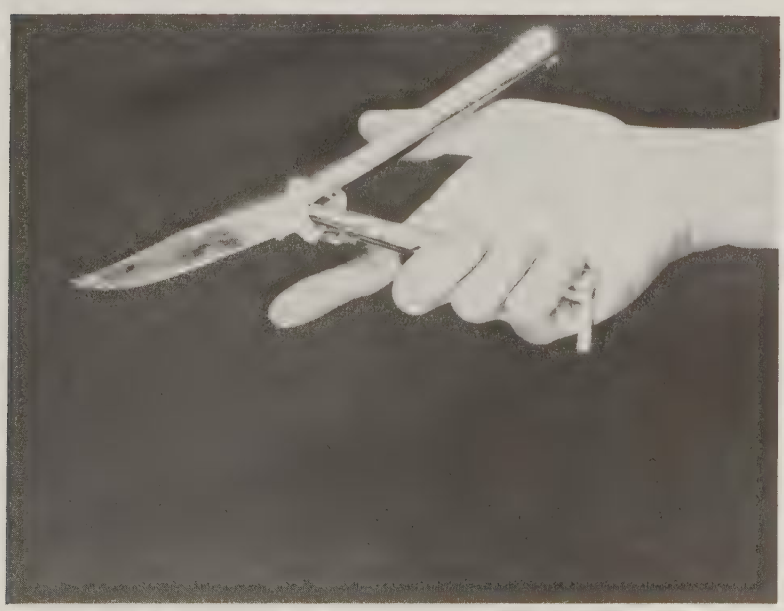
Upward flip. The latch is popped open with the little finger.



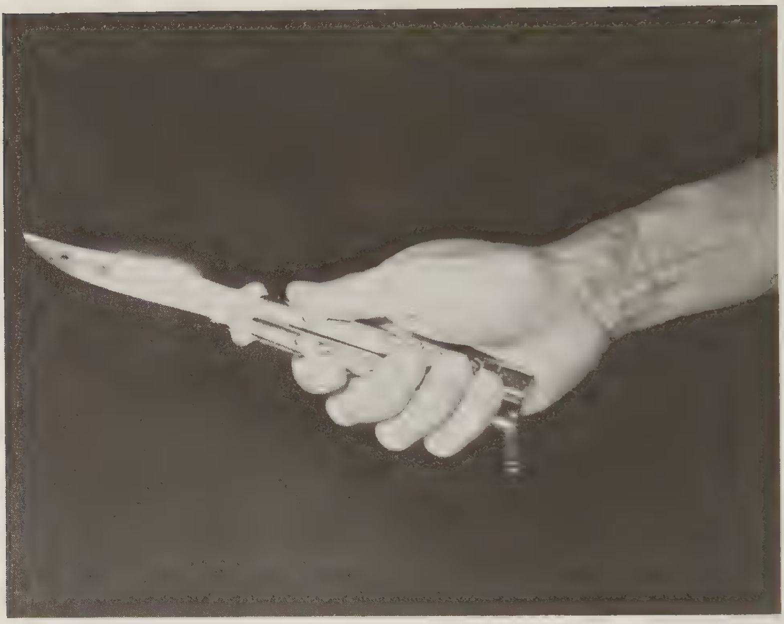
As the fingers are released from the grip, an upward wrist-flipping motion is initiated.



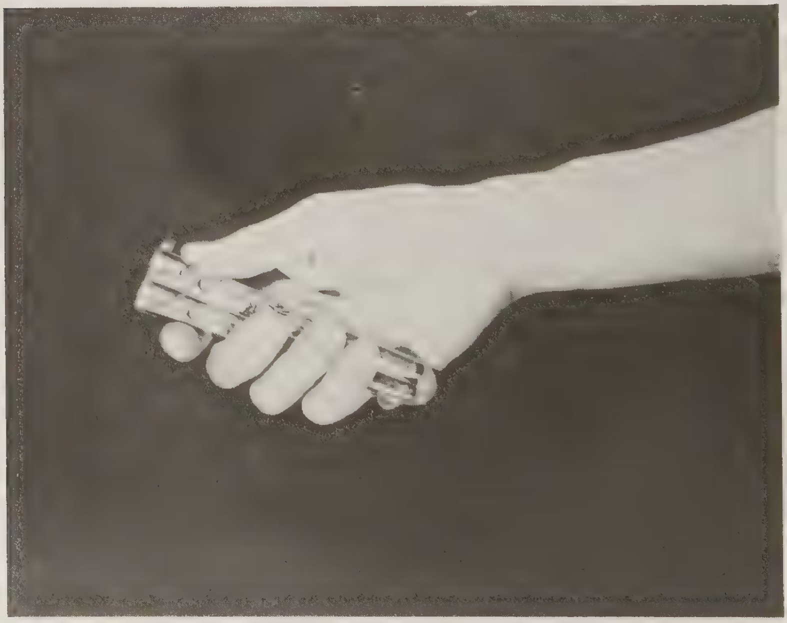
As the loose handle and blade travel in an upward direction, the thumb is released while the bottom three fingers grip the handle. The flip should be strong enough to override gravity.



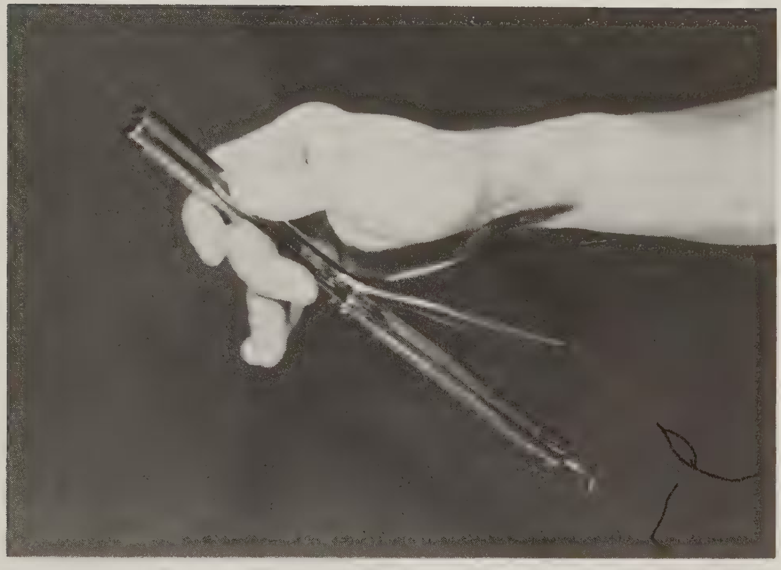
As the handle continues its movement upward and inward, the hand prepares to grip it.



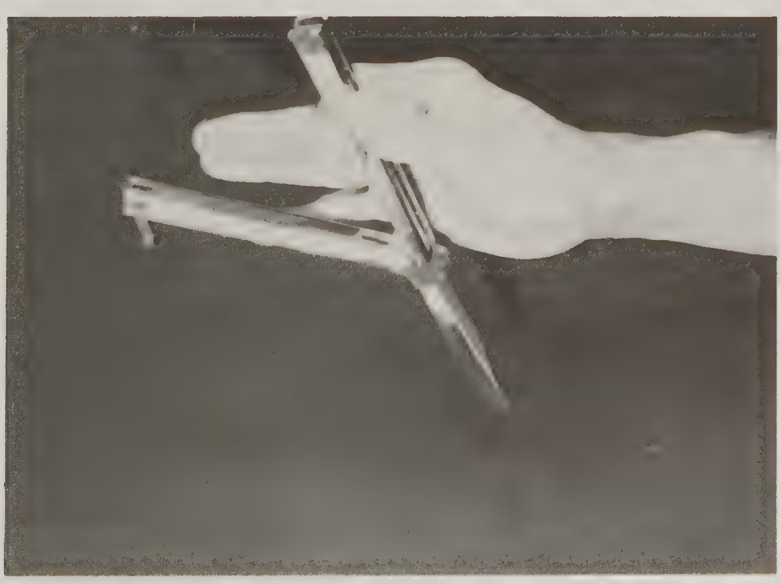
As the handles make contact, the fingers wrap around both of them.



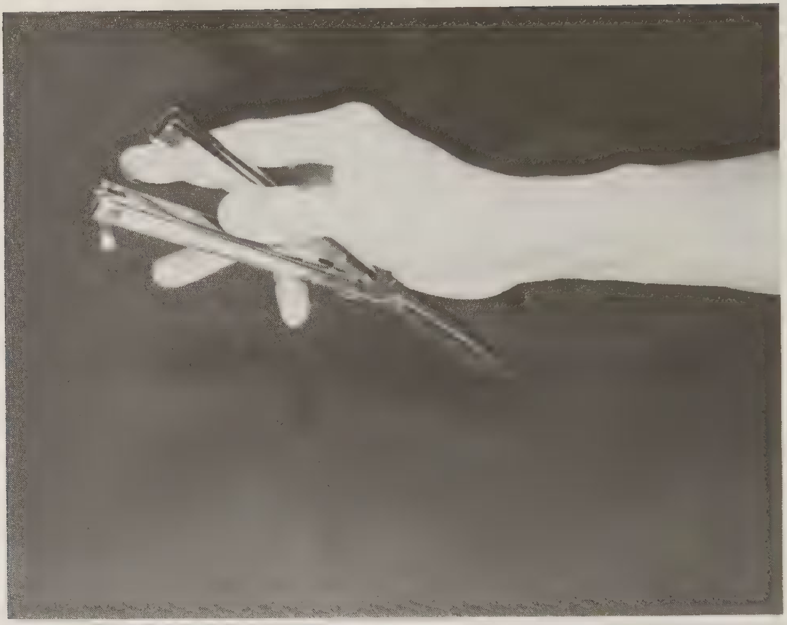
Outward back flip. The butterfly knife is gripped in the basic back-grip position.



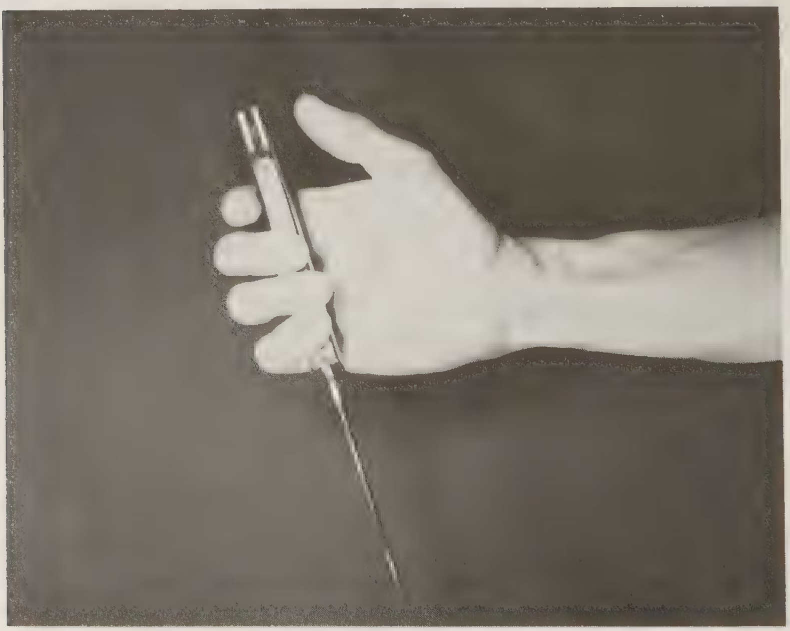
After the latch is popped open with the thumb, the butterfly knife is flipped horizontally inward and toward the outer side of the body. The bottom three fingers are simultaneously released to permit freedom of movement to the blade. The wrist flip must be strong enough to override gravity and propel the loose handle.



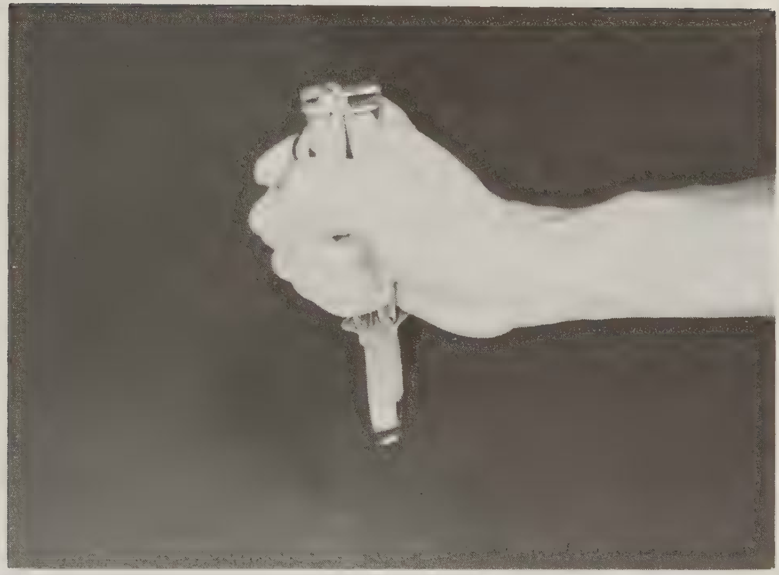
With the help of a slight upward wrist flip, the handle comes in contact with the fingers.



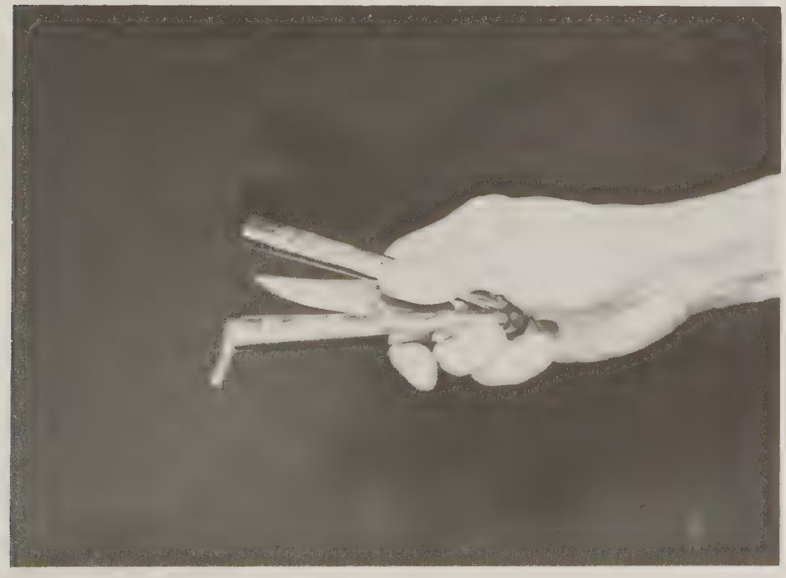
The open fingers help to retrieve the incoming loose handle.



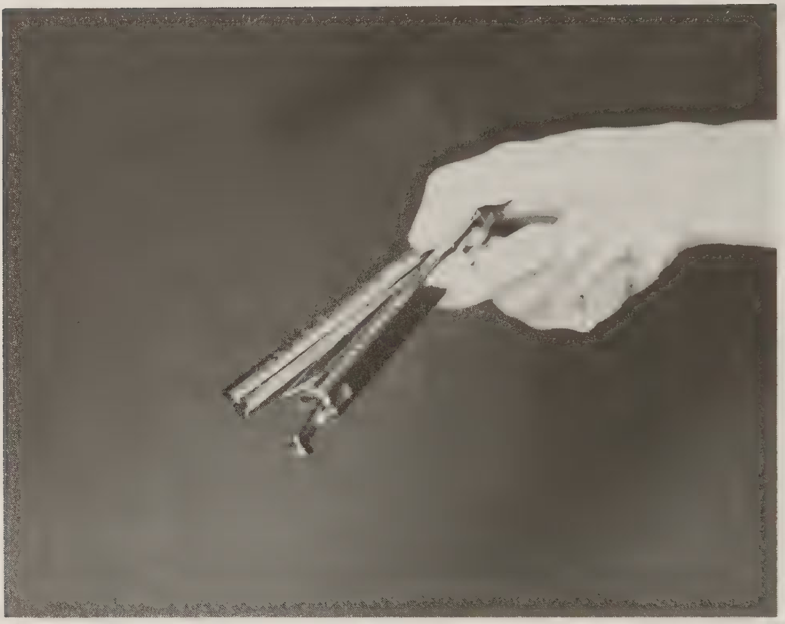
The hand may have to be slightly repositioned to accommodate the angle of return.



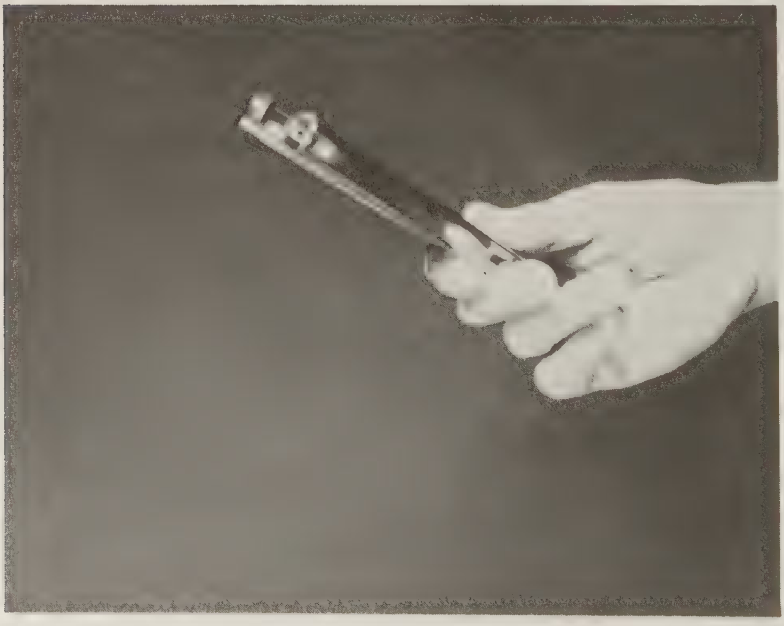
As the handles make contact, the fingers regrip the knife in the basic back grip.



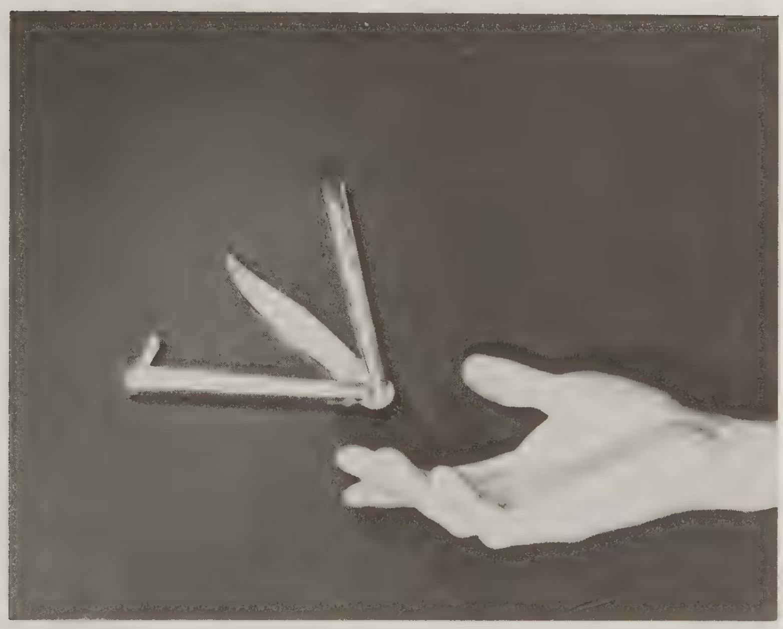
Airborne flip. This is an advanced technique that should only be attempted by the expert that has mastered all of the previous opening techniques. This technique can be useful for deceiving the opponent into thinking that the knife is going to be thrown. First, the knife is flanged, i.e., opened slightly with the thumb while the index finger spreads the bifold handles.



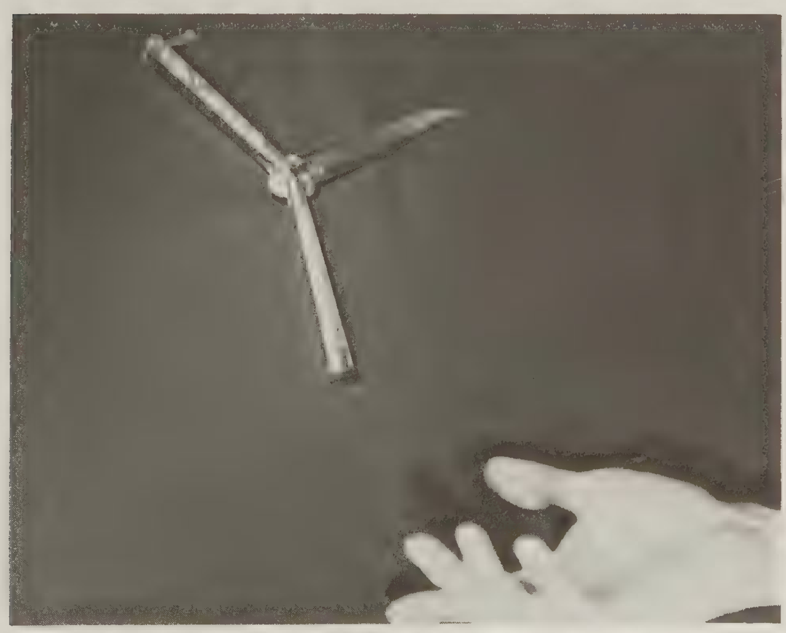
The thumb tilts the knife down as the wrist prepares to initiate an upward toss into the air.



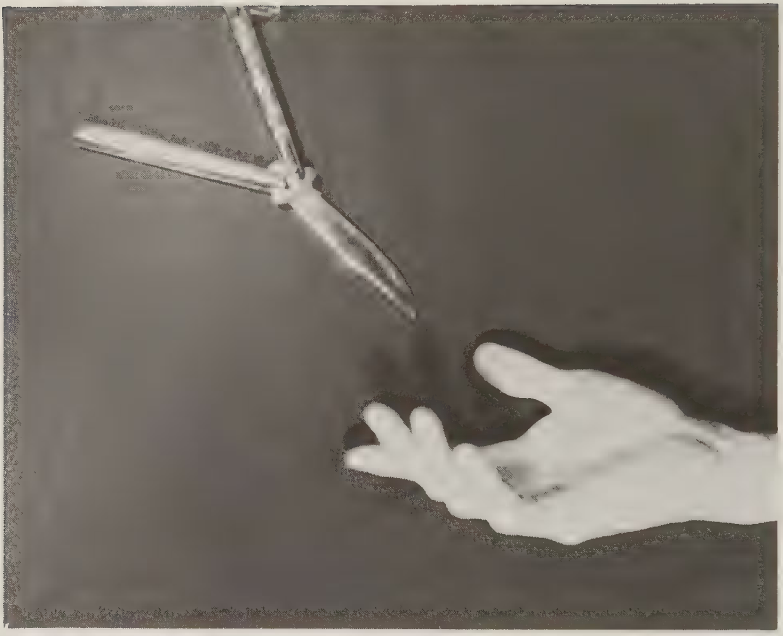
The wrist begins the upward flip.



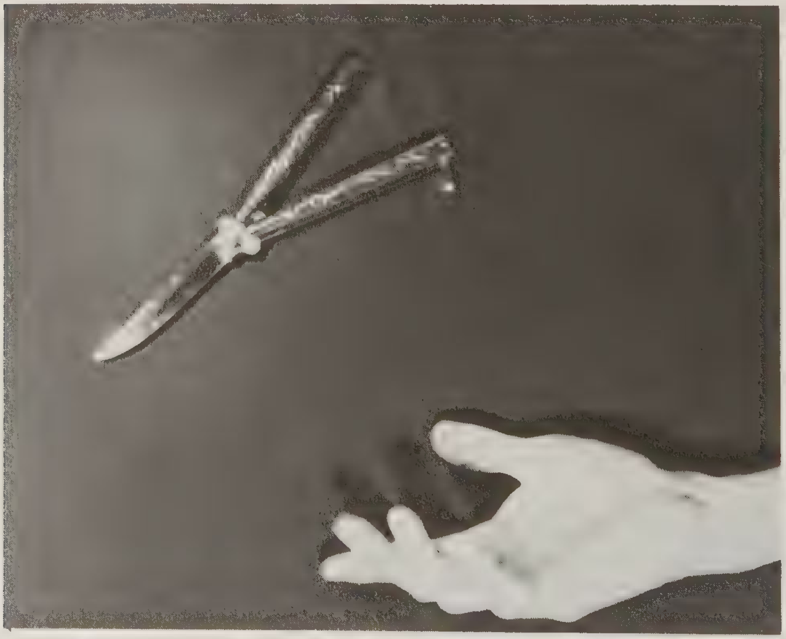
The knife is released from the hand. Enough upward force must be applied so that the knife continues opening while the flip is taking place.



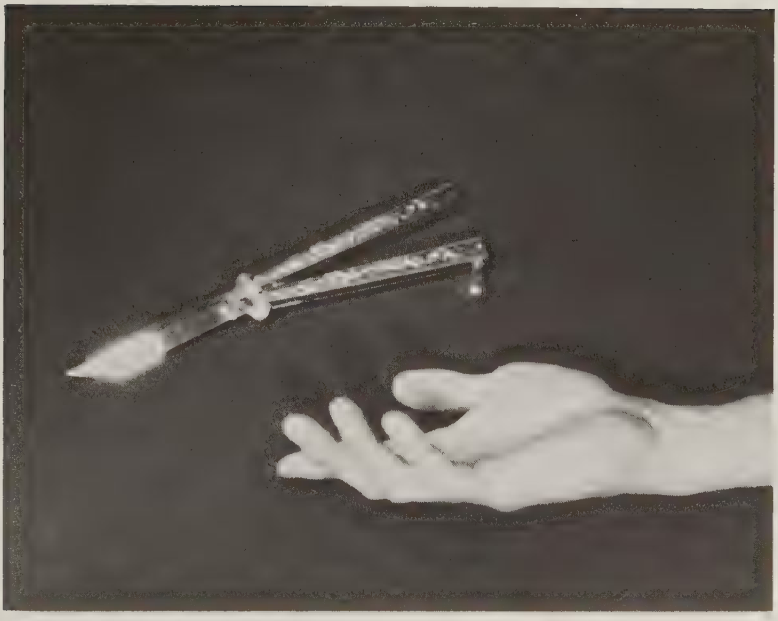
The knife continues to circle and open in the air.



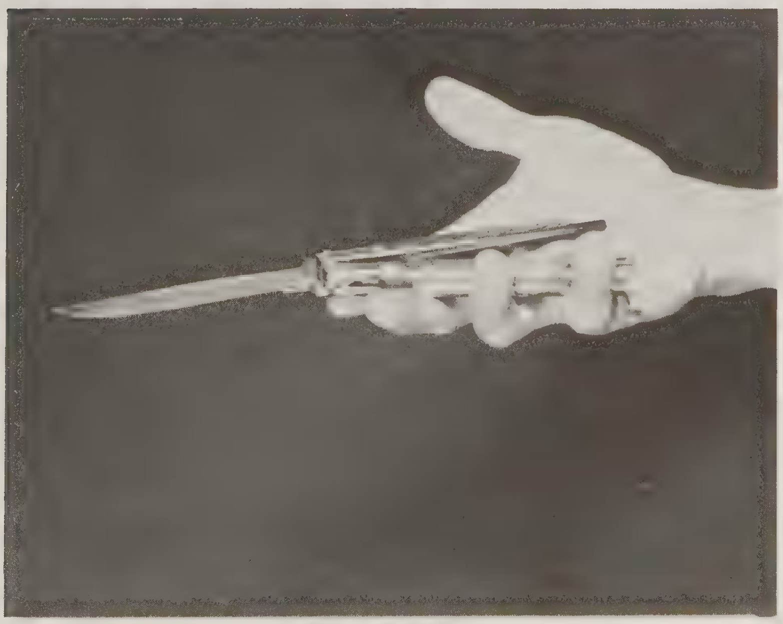
The knife opens further as it spirals through the air.



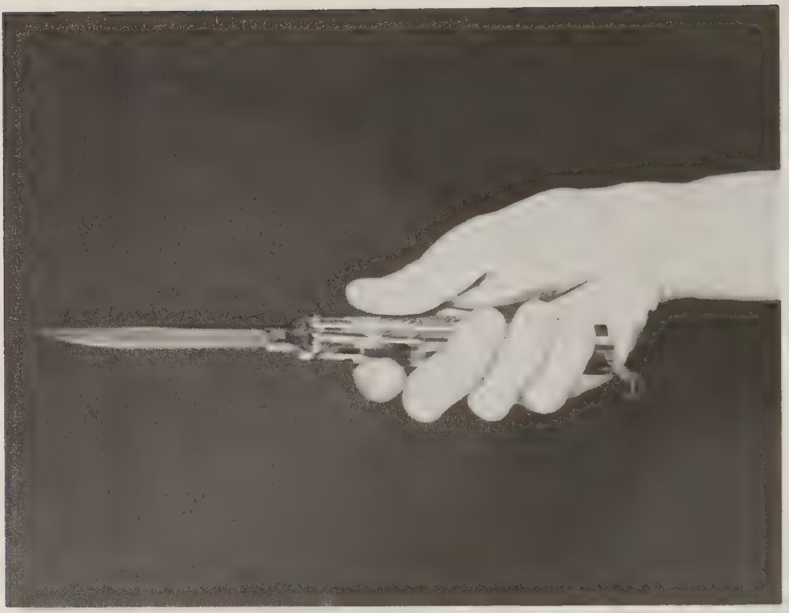
As the knife begins to descend, it has almost completely opened.



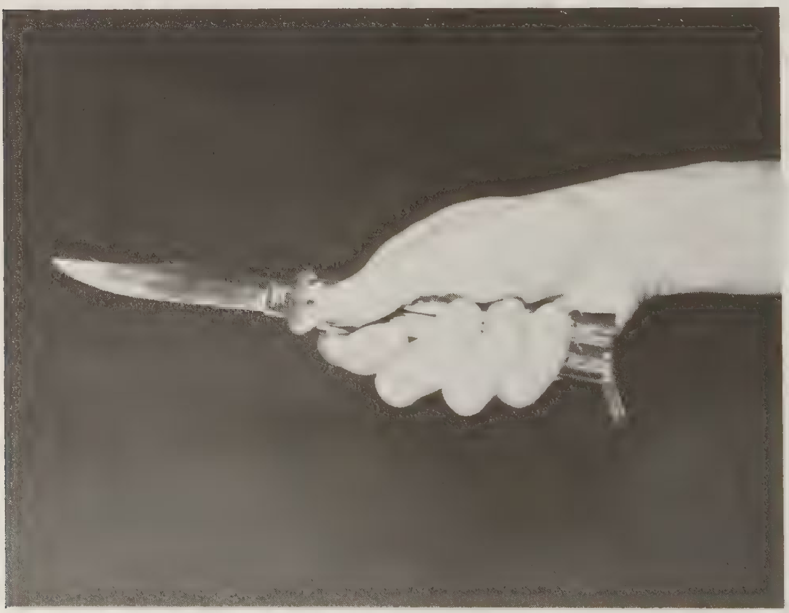
The knife falls into the waiting hand.



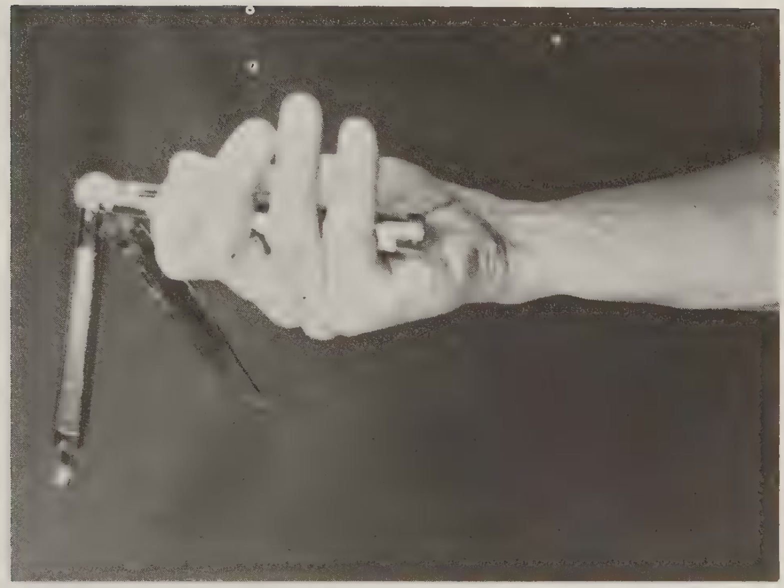
The knife lands squarely in the waiting hand. It may be necessary to adjust the hand and grip to catch the handles. Be careful not to catch the blade!



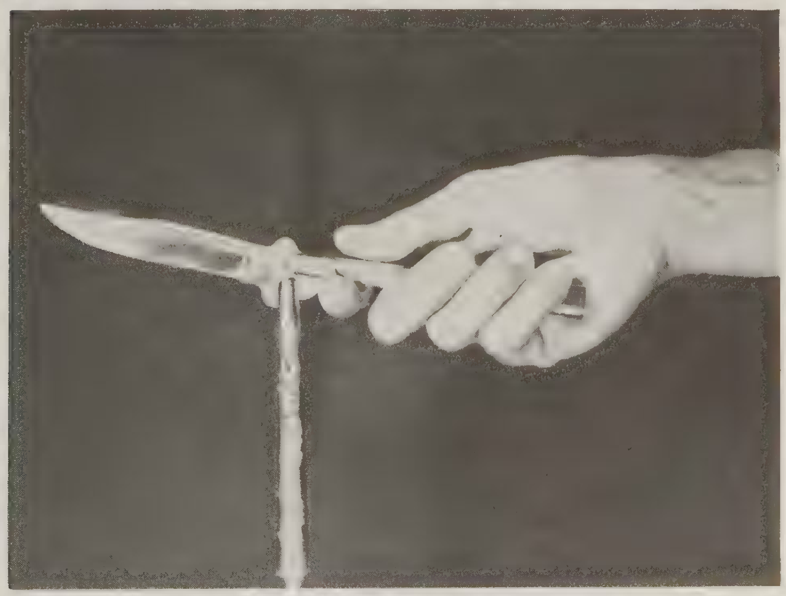
The airborne knife is caught and readied for action.



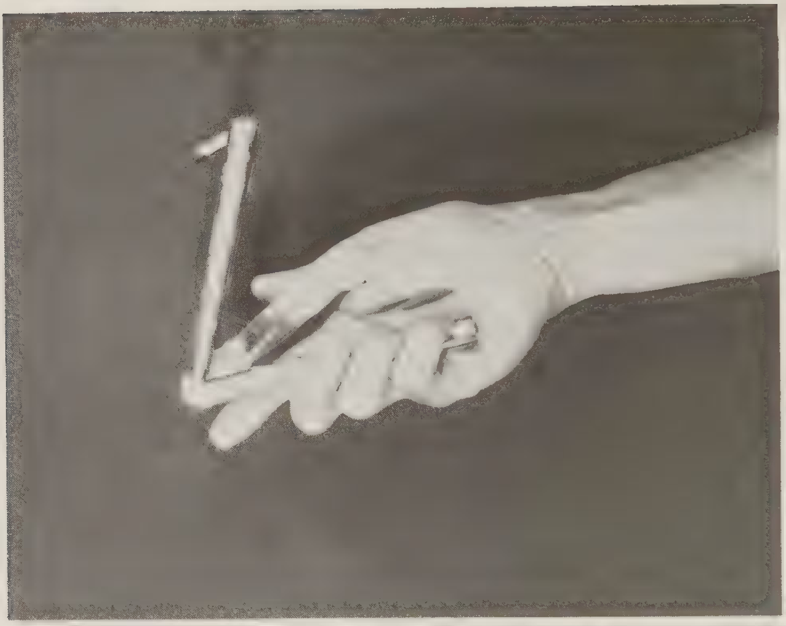
Closing techniques are essentially the reverse of the opening techniques. To begin this closing technique, the knife has been flipped and caught in a basic front-grip position.



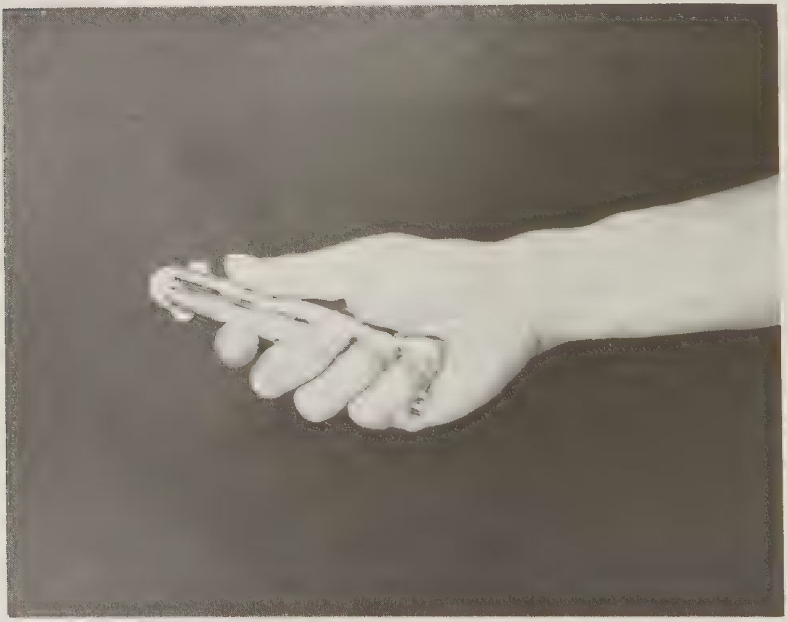
The wrist and knife are rotated clockwise, and the knife is allowed to fall open so that the handle and blade drop downward. Once the blade hits the locked position (when it cannot travel downward any further), the hand is in the position to flip the loose handle back upward.



A quick upward flip initiates the necessary force to override gravity and set the blade and loose handle in an upward movement.



The blade and handle return to the closed position.



As the handles make contact, the fingers close around the incoming blade and loose handle, thus concluding the closing technique.

8. Fighting Stances

Unlike empty-hand combatants, knife fighters must be willing to improvise style and stance for the sake of personal safety.

Many novices, considering themselves excellent empty-hand fighters, insist on stances acquired through rigorous training in the stylized forms of pugilism—some even fail to realize the distinction between a lethal weapon and the bare fist. If they are defensive fighters and choose to remain immovable because of their ability to counterpunch, they will undoubtedly be slashed to pieces in a real knife fight. Then there are those of aggressive form, who concentrate so thoroughly on style that they create large openings in their defense—they, too, could be slashed to ribbons in a knife fight.

Never become so complacent or so set in a stylistic form that it cannot be altered to suit the specific situation. You must know yourself well enough to know how fast you can move and how agile you are; be capable of coordinating slashing, cutting, thrusting, ripping, blocking, checking, and fake moves with your foot work; be able to read the intentions of your adversary; be able to adjust movement or stance as the situation dictates; have a strong philosophical outlook on your skills and abilities; and always use fighting attitudes that are dictated by the actions or reactions of the opponent.

Visayan fighting positions are based on the particular fighting phase. There are certain attitudes (actions, expressions, postures) that are appropriate before, during, and after a confrontation. All the qualities like timing, speed, coordination, balance, and reflexes, must be applied to these ready-fighting attitudes. Do not worry about getting from one position to another, just use good judgment.

Ready-fighting postures must be performed on both sides. You do not want to be strong and comfortable on one side or in one direction, and weak and uncomfortable on the other.

Study the captions well and try to develop alternatives that could be used to supplement a specific fighting stance.* Visayan knife fighters always have three alternatives for each posture: one that could be used for moving in, one for remaining protected (just out of range of the adversary), and one for taking evasive action. All three directional attitudes should be stressed for one stance position. They too should be able to be performed on either side of the body and to either side. Do not rush this phase of training. If these stances are not mastered, it is doubtful you would ever get the chance to apply them in a real knife fight.

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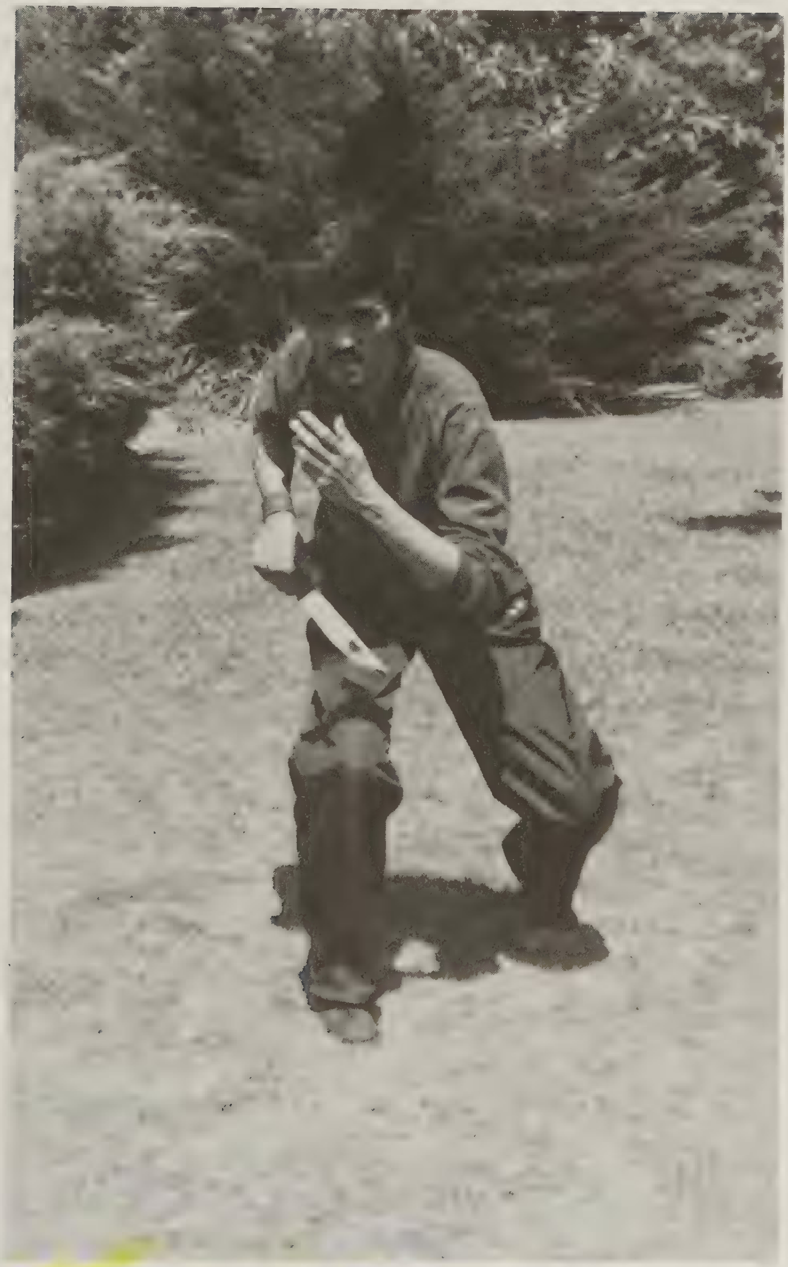
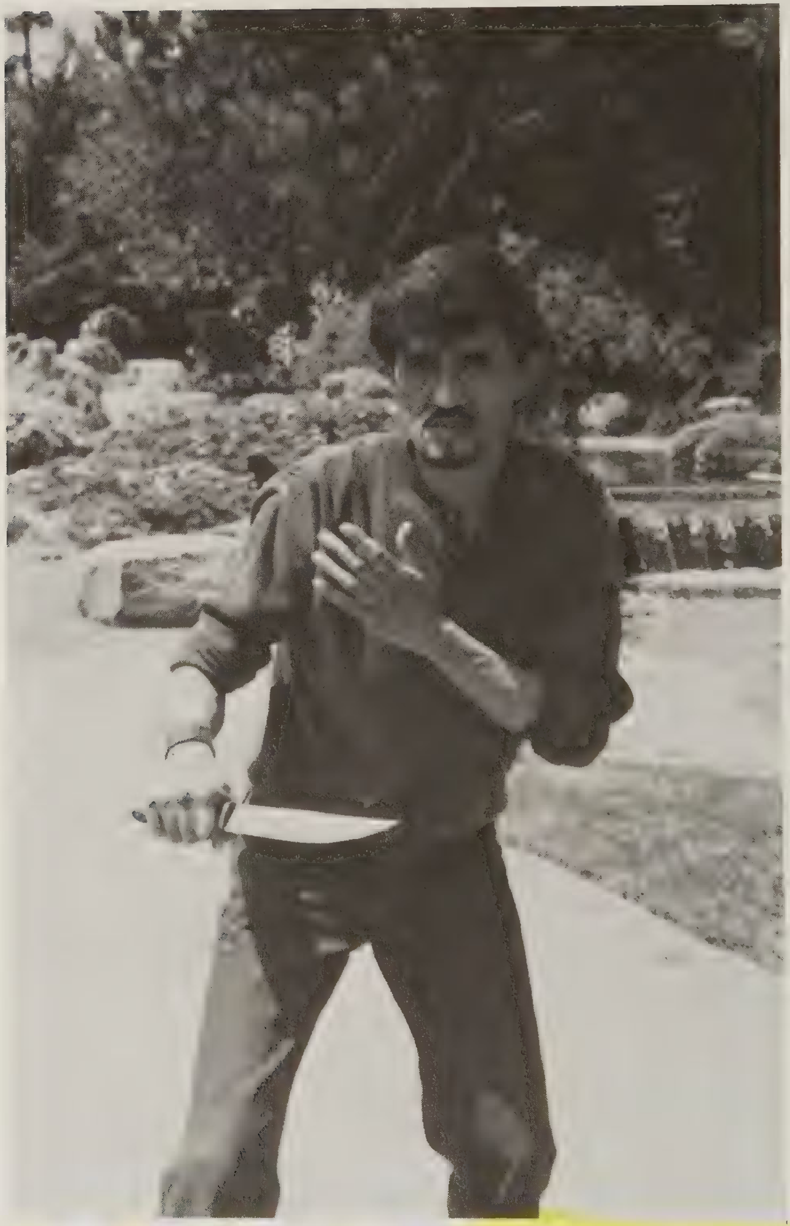
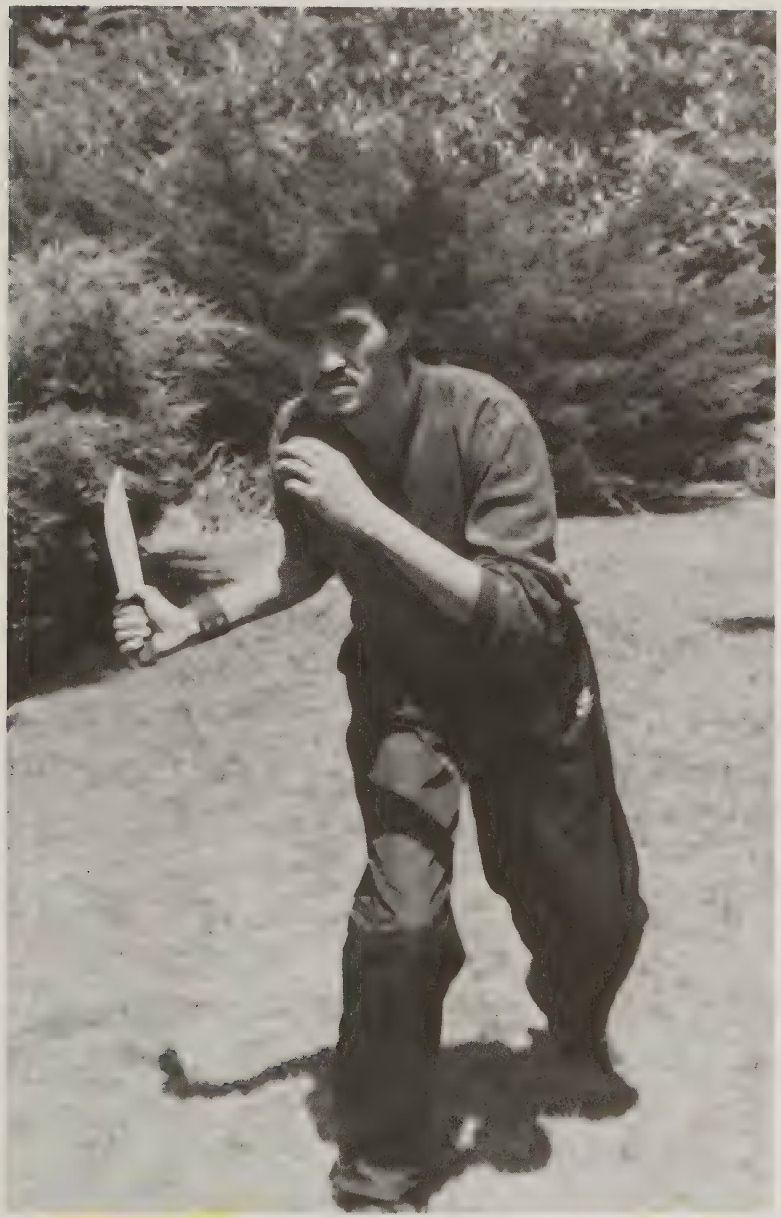
*In the photographs in this chapter and some of the following chapters, techniques are demonstrated with a large knife rather than the balisong. This is for the sake of viewing ease as it is sometimes difficult to discern the small balisong in photographs.



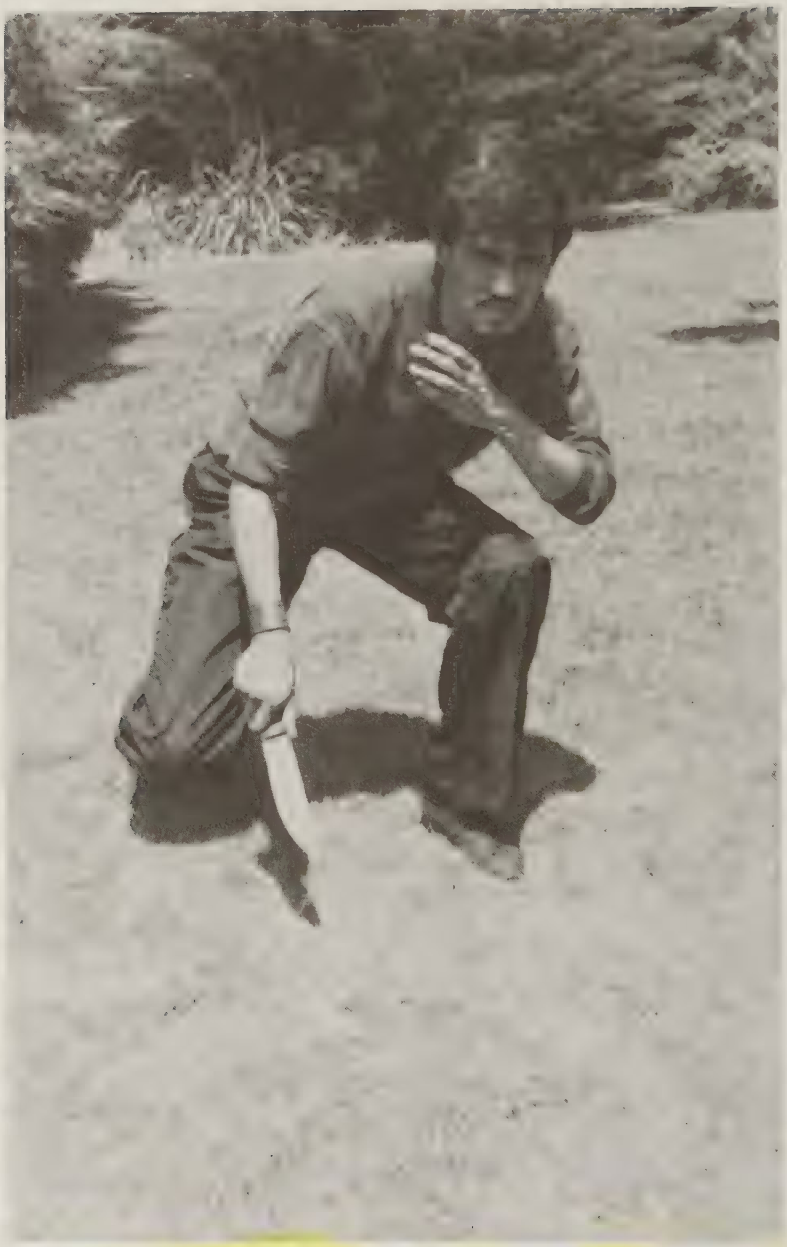
The crouch (preparatory phase). From this common posture, the Visayan knife fighter can maneuver quickly in every direction. Notice that the free hand is prepared to execute a checking movement.



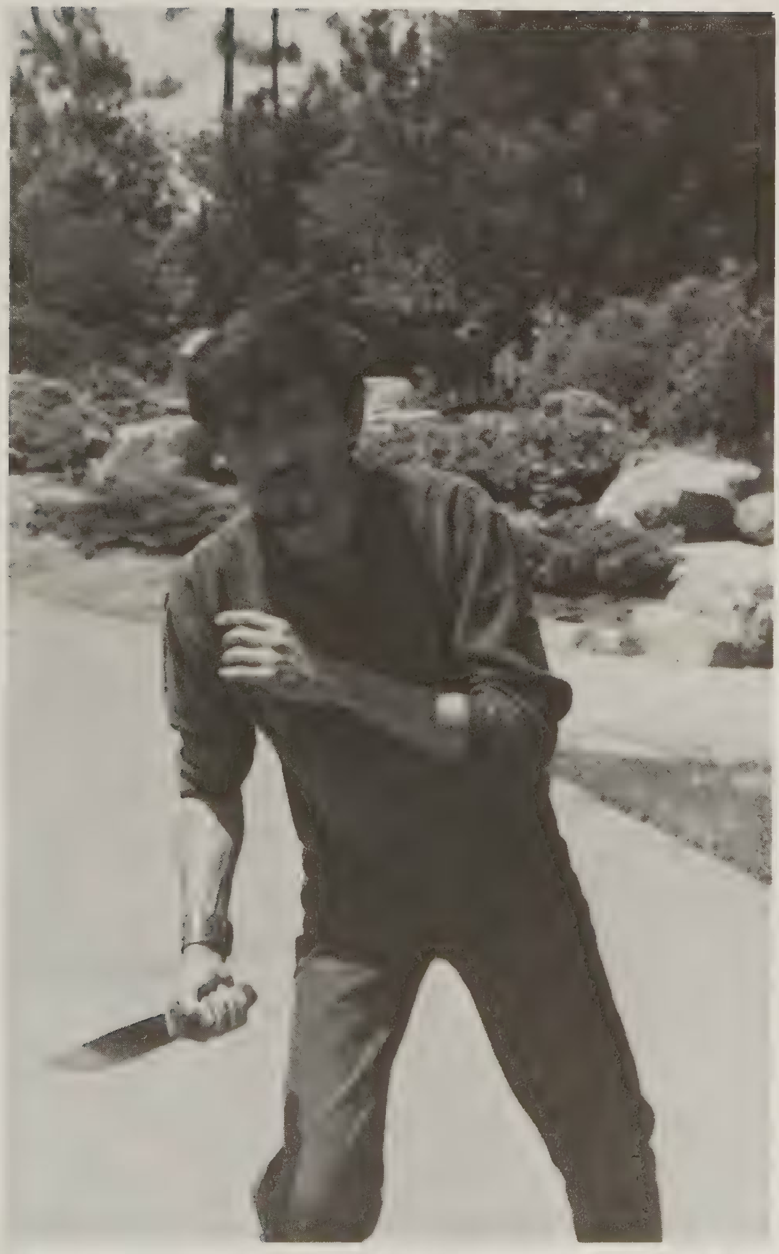
The side step (preparatory phase). This posture is used when side stepping is anticipated. Using the "V" stance foot maneuvers (see page 81), they can also move omni-directionally. This ready-fighting stance is normally used when the adversary is at a distance that poses less of a threat to the knife fighter.



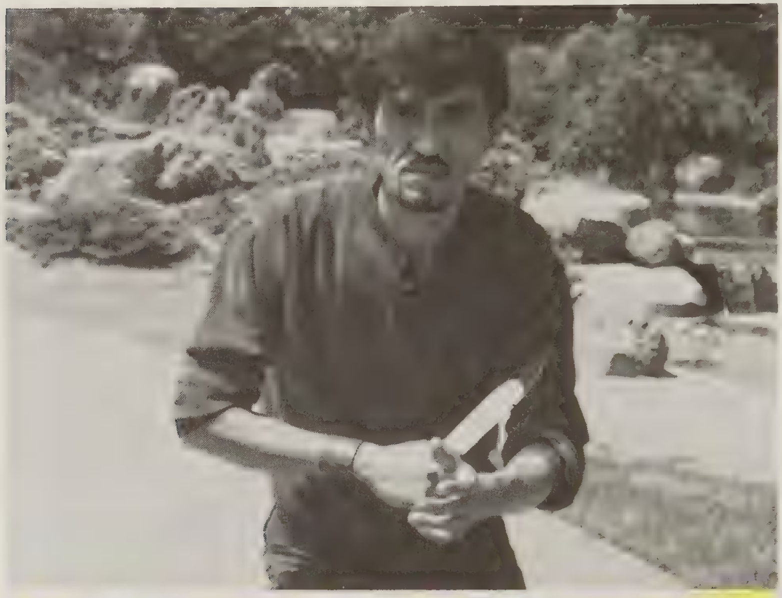
The slash position (preparatory phase). This posture is used at close and intermediate ranges when it may be necessary to move inside the opponent's position.



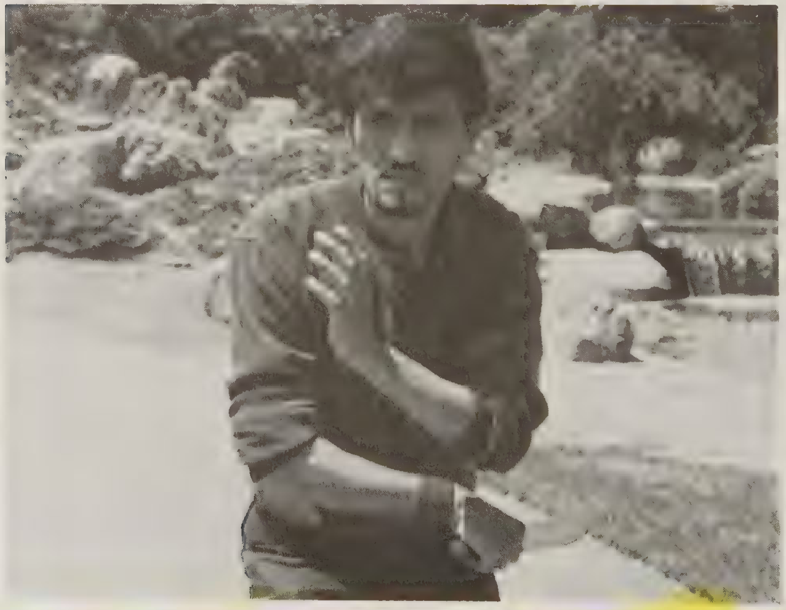
The low-level stalking posture (combat phase). This low-level stance is used to move in (and under) an attack.



The recheck posture (combat phase). This posture is used in less-threatening attacks.



The follow-up posture (post-combat phase). This posture is used after the knife fighter has demonstrated that he can defend himself. It displays caution while not appearing too threatening.

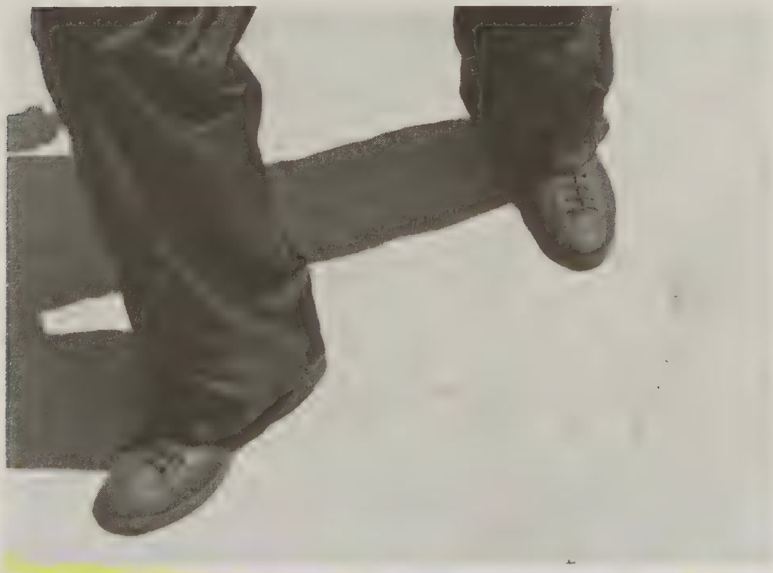


The resume posture. This posture is assumed when the knife fighter has determined that the fight must be taken further.

THE V STANCE

The "V" stance is a pattern of foot movement adaptable to every defensive and counteroffensive technique the fighter may use in combat. It is rare to find one specific stance that can provide all of the elements needed to defend against an opponent's range of tactics. Ideally, the trained knife fighter should be capable of assuming a wide range of stances, but he should also have a stance that can defend against a spectrum of adversaries.

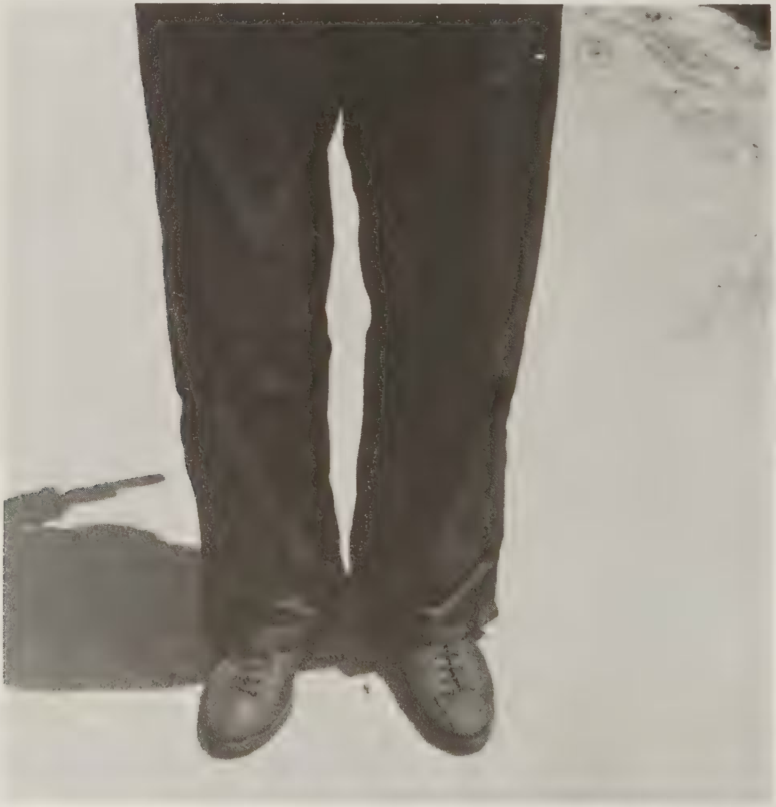
The V stance is named for the pattern of the feet alternately moving from a centered, neutral position (regardless of which ready-fighting attitude the fighter has assumed). As the weight is shifted to one side of the V, a corresponding knife-fighting technique is executed. Then the forward foot returns to the neutral position (bottom of the V), and the opposite foot moves out.



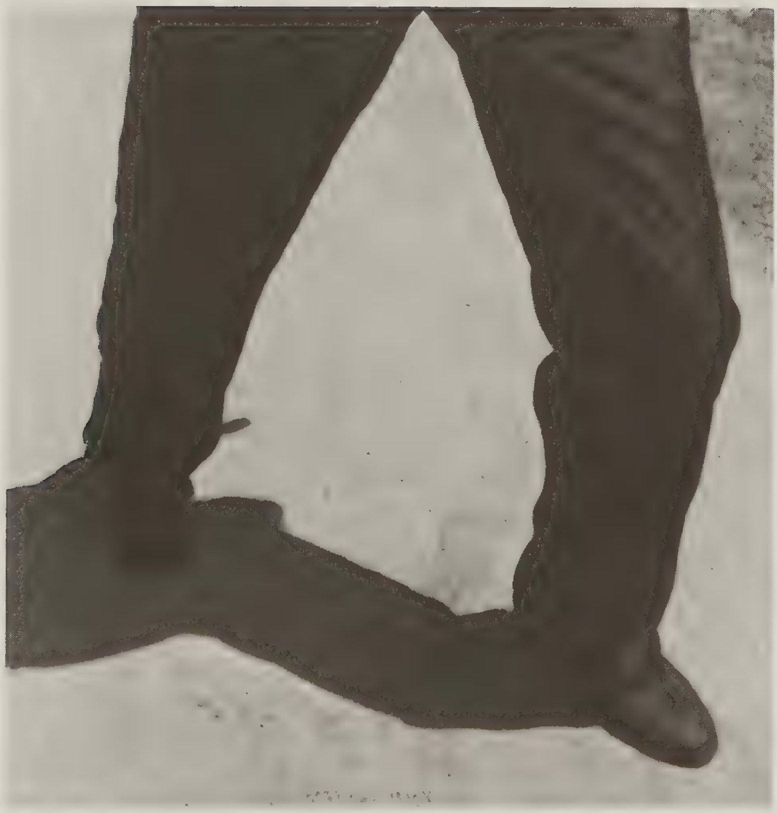
To initiate the V stance, the feet face forward only slightly apart, with the knees slightly bent. The weight is equally distributed on each leg. The right foot steps forward at an angle to the right, with the weight distribution remaining 50 percent on each foot. The distance of the step can vary, depending on the reach of the opponent and the distance needed to counterattack.

The V stance makes it possible to execute either direct counteroffensive techniques to the inside of the opponent's center, or attacks to the left or right outer sides of the opponent. The enemy, through his offensive actions, determines the Visayan's direction. He can either move backward, to the base of the V, or he can move forward by traversing a diagonal. Offensively, defensively, or neutrally, the V stance affords the Visayan knife fighter the ability to resist aggressive force, or to flow with the actions of the antagonist.

Every technique taught in this book can be performed easily from this pattern, provided that the routine is practiced until you no longer have to give it conscious thought. Like a dance, your effort has to be instinctive so that intention is one with action.



The right foot is then retracted to the neutral, center position.



The left foot can then be slid out to the left (weight still equally distributed). The left foot is then retracted to the center position.

9. Checking and Knife Rolling

By relying solely on the knife and wrist and arm manipulations, knife fighters severely limit their capabilities.

Visayan experts, applying Filipino stick-fighting principles to knife fighting, practice the art of checking to double their knife-fighting capability.

Checking is a position, or state of readiness, in which the fighter uses his free hand in both offensive and defensive knife-fighting techniques.

Checking tactics are applied from a poised arm and free-hand position, in which the hand remains ready to guard; brace cutting actions; grab the opponent's weapon, wrist, arm, etc.; keep the adversary from grabbing, punching, striking, cutting, etc.; or prohibit him from continuing offensive or defensive actions.

As with stick fighting, Visayan knife fighters integrate checking with the actual knife manipulations themselves. All techniques are meant to be executed in one continuous motion, without pause or interruption between the slashes, blocks, checks, and counterstrike motions.

Checking manipulations are not randomly executed, but are highly refined systematic patterns of movement designed to intercept oncoming attacks and counter with the most appropriate slashes. The Visayan knife fighter learns many different patterns during his early training, when the stick(s) are being taught. By the time he has mastered the sticks, these checking actions are second nature. (A good reason for this! By that time, if he has not mastered the checking maneuvers, he could slash his own arms and wrists to ribbons while trying to inflict damage on his antagonist.)

When the sticks are used, as preparatory training for the knife, the Visayan artist tries to use checking to strike the training partner's stick. In actual combat he would strike the opponent's wrist, forearm, or elbows; and in cases of extreme closeness the balisong fighter would slash at the aggressor's organs. The checking techniques of the free hand would assist in opening up those areas if they were protected.

The Visayan knife-fighting artist believes that the most effective control and counterslashing can be achieved if the opponent's center is exposed. (It is very similar to the strategy used in chess: if the middle of the board is protected, the game can be won.) The Visayan butterfly specialist always keeps his middle (the area between the arms) protected while trying to expose the opponent's middle. The checking free hand assists in that effort while the butterfly knife is busy taking care of business. That is why the interactions between the blade-wielding hand and the free hand seem so intertwined.

A particular type of check can be used against a variety of attacks. All the checks can be performed in a pattern-like sequence from one check, if the motion remains continuous. Those patterns will correspond to the patterns of slashes that are found in the later chapters dealing with slashing and counterattacks. Observe these similarities closely. They help form the foundation of deadly Visayan knife fighting.

When learning the checking patterns, pay more attention to the free hand than the one wielding the blade. This way you will begin to appreciate the interaction between them. Remember that in many instances there could be no cutting action without checking. If the checking hand is ignored, there is an imbalance of activity, motion, and interaction between the arms.

VISAYAN KNIFE ROLLING

Knife- and wrist-rolling techniques of the Visayans are not limited to knife fighters. In fact, the ancient Filipino stick-fighting arts like escrima and kali, as well as their modern derivatives, utilize the same techniques to elude and confuse the adversary, while providing the continuity to flow from one technique to another.

Knife rolling is an augmented wrist and knife manipulation in which the blade revolves in large, medium, or small circles, directed either forward or backward. All knife rolling techniques, regardless of arc size or directional travel, are designed to enhance the Visayan knife fighter's close- and mid-range fighting skills.

The rolling techniques make it possible, especially with short weapons like the butterfly knife, for the knife fighter to disengage a force intended to control his movement (usually arm, wrist, or hand grabs) by simply rotating the wrist as the tip and/or edge of the blade is forced into the antagonist's restraining arm. The following categories indicate the situations for which knife rolling is appropriate.

Disengagement

When the Visayan fighter has been restrained by an adversary, a quick circular roll with blade or stick can force the opponent to remove his grip.

Forceful intervention

Any push, grab, kick, slap, punch, or weapon attack can be thwarted before reaching the Visayan artist.

Positional changes

Wrist rolling combined with *pa-on* ("feeding" or feinting; see page 159) maneuvers can confuse the opponent.

Directional changes

Subtle rolls can change the weapon from a vertical to a horizontal direction, or vice-versa. They can also be used to connect ankla terradas (anchor strikes), abaniko terradas (short whipping strikes), and *pandol* (redirectional energy) techniques.

Checking and rolling

Checking and rolling is a method of blocking an attack while preparing the blade or stick for a quick counterattack. These combined tactics minimize the time it takes to follow up on an assault, allow a greater flexibility in slashing maneuvers, and diminish the possibility of the adversary blocking.

Psychology

When the rolling techniques are artfully executed, they can serve as a deterrent to the antagonist. In a series of quick rolling techniques, the blade often appears to be a blur of continuous motion, which can be a useful psychological weapon.

Power acceleration

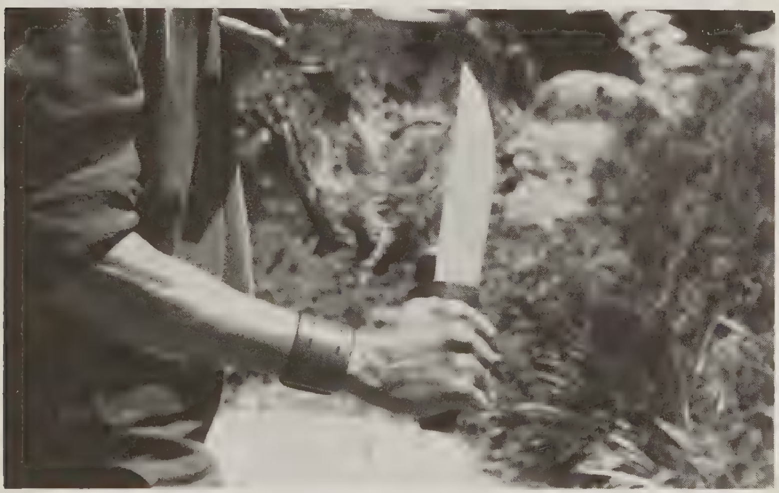
Small rolls can greatly increase the speed of the weapon while drastically diminishing the wind-up time needed to strike. The faster the wrist is rolled the more velocity is accrued at the end of the knife or stick, and the greater the force at the time of impact.

Multiple cutting

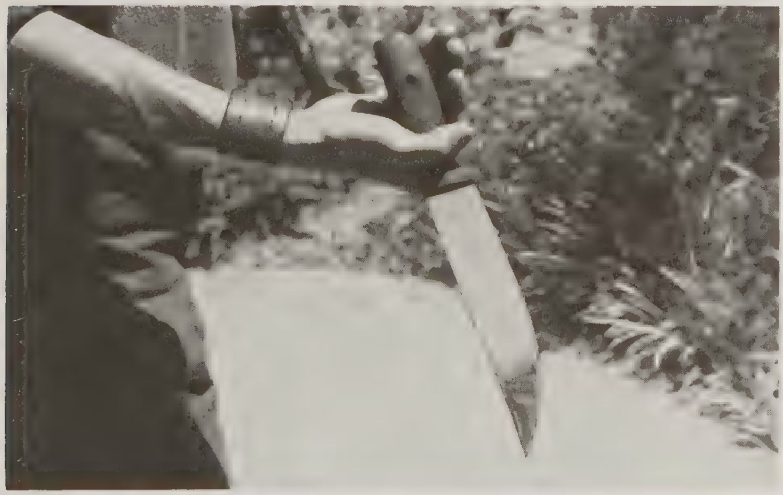
The rolling maneuvers, when accurately directed, can be used with the striking (cutting and slashing) techniques, decreasing the time of multiple-cutting ploys, and allowing various angles to be achieved without repositioning the arm or body. This permits greater versatility for the Visayan fighter without alerting the opponent of his intentions.

Close-quarter combat

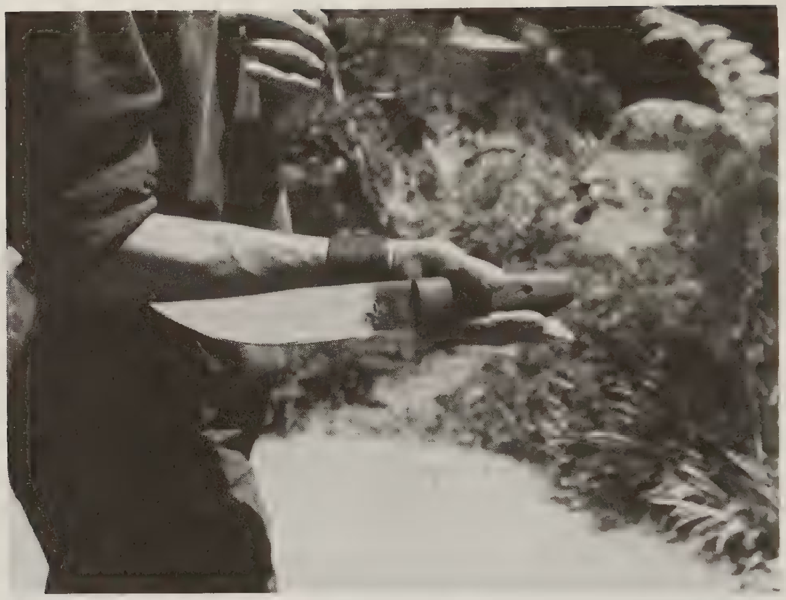
The tight circular moves can afford the fighter greater effectiveness at close ranges. The rolls enhance weapon velocity when space needed to gain acceleration is not available.



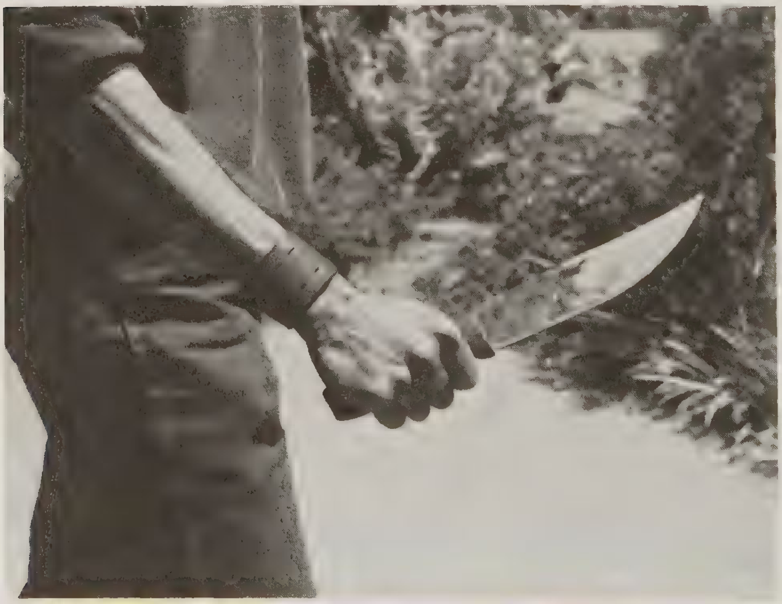
To begin a knife roll, the knife is gripped in a preparatory fighting position.



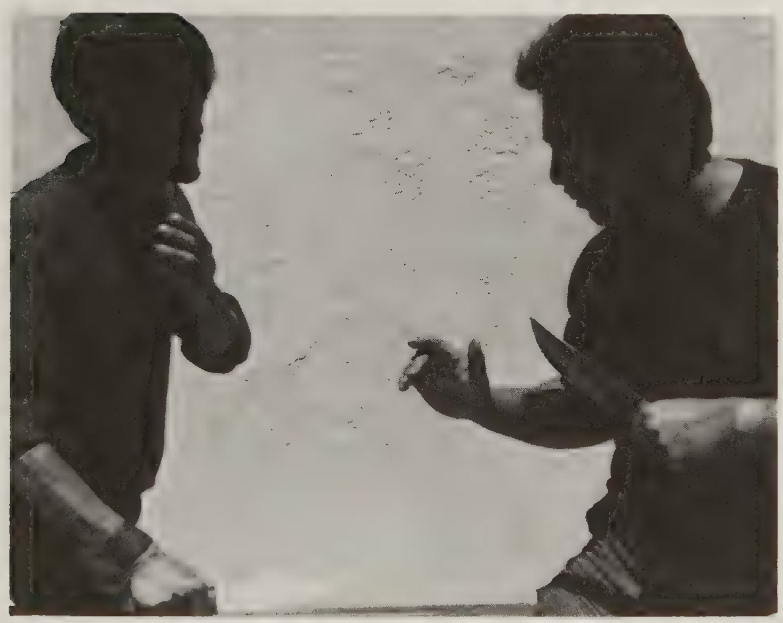
The grip is relaxed slightly as the wrist is rotated in a counterclockwise direction (clockwise if an opposite direction roll is desired). The thumb and index finger remain in permanent contact with the knife.



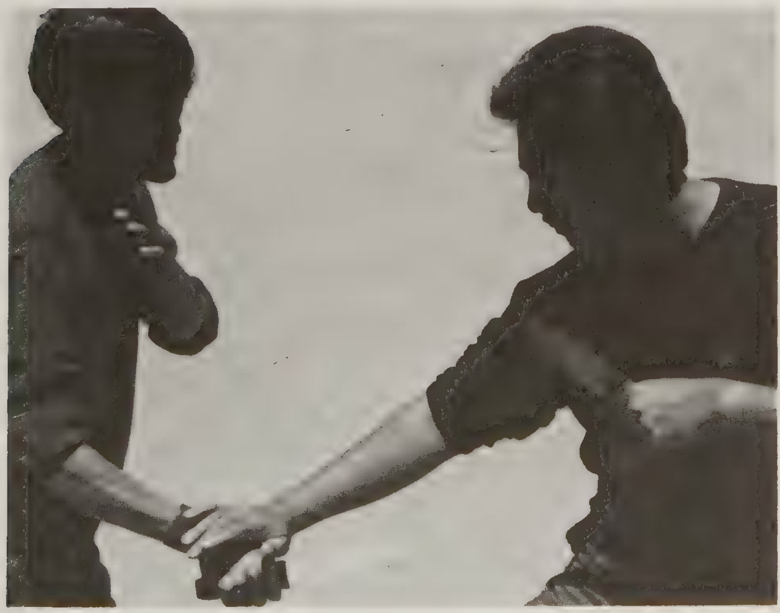
The knife continues (with the help of the wrist momentum) to circle in a smooth and uninterrupted path as velocity builds, so that impact will be increased.



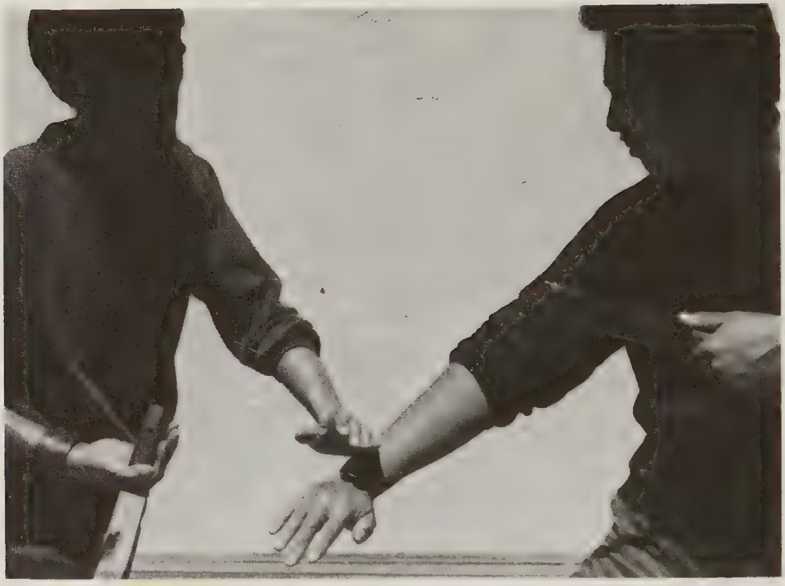
The wrist continues to circle as the wrist is snapped toward the intended target. This roll should be one continuous motion.



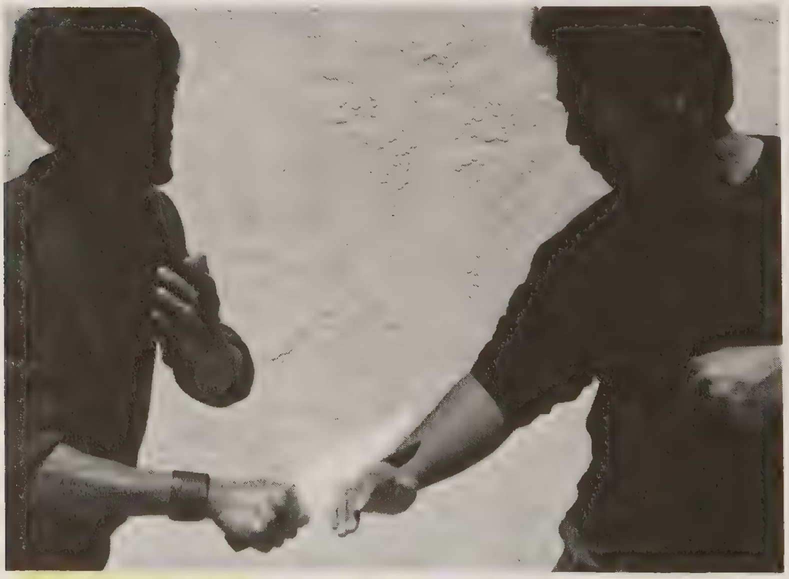
Check-and-roll technique. The knife fighters are ready to engage.



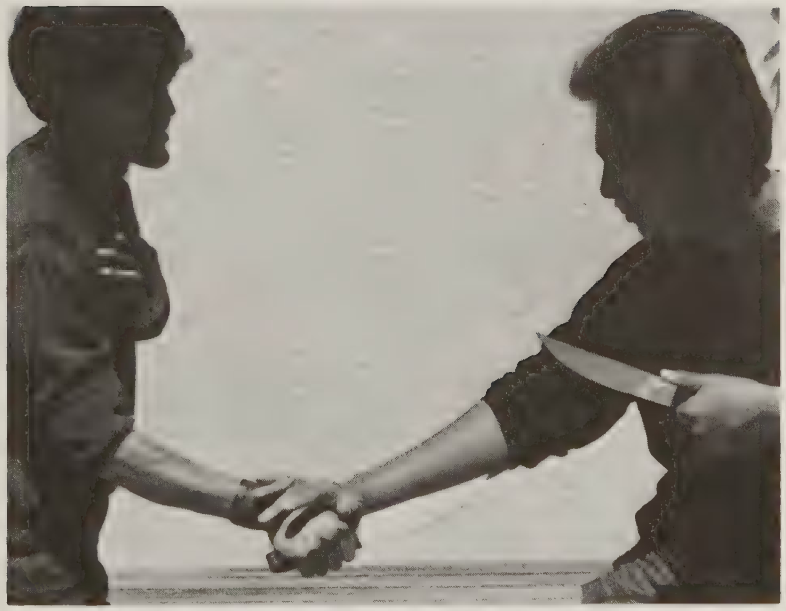
The opponent reaches in to check (i.e., touch, deflect, or redirect an assault).



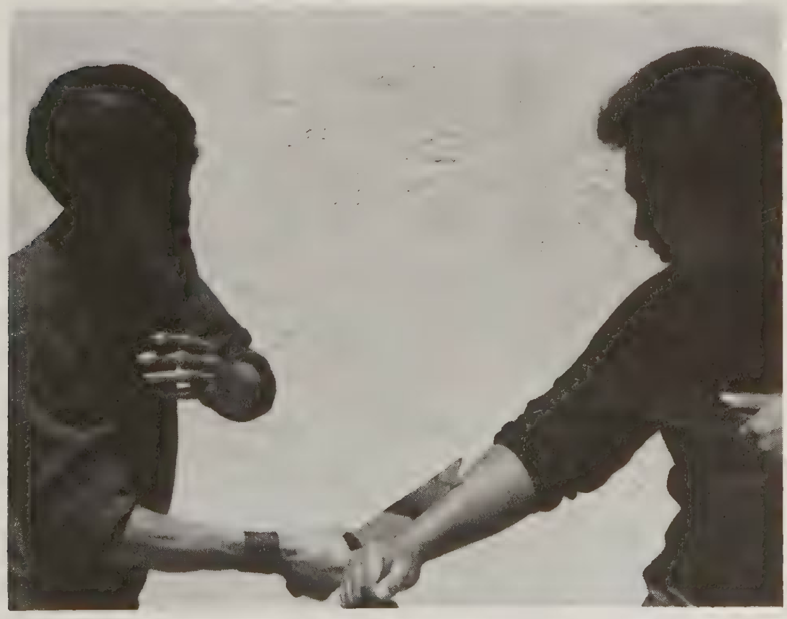
With his free hand, the knife fighter quickly checks his opponent's extended hand to insure that a grab cannot be executed. At the same time, the knife-fighting expert initiates a knife roll to begin his own counterattack. This is the basic combination check-and-roll technique.



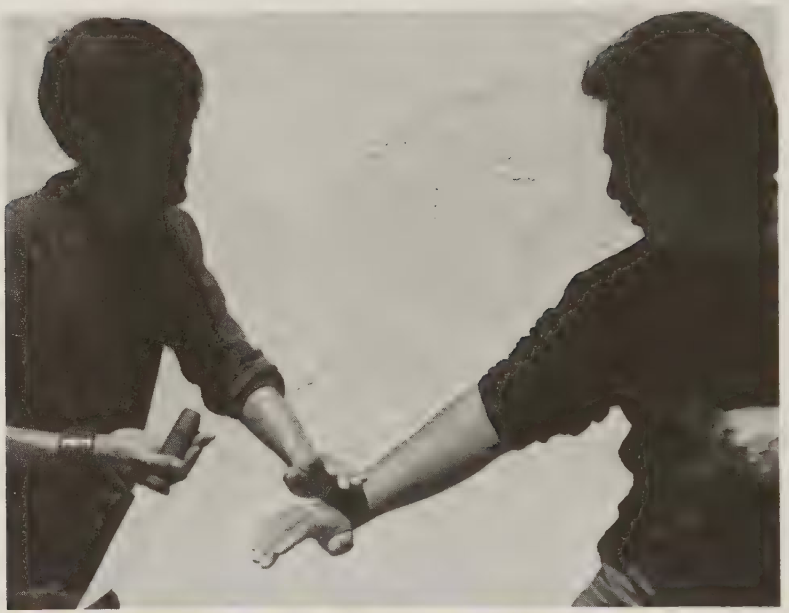
Before the opponent can withdraw his hand, the expert has determined his target, initiated the roll, and slashed by applying the final wrist snap.



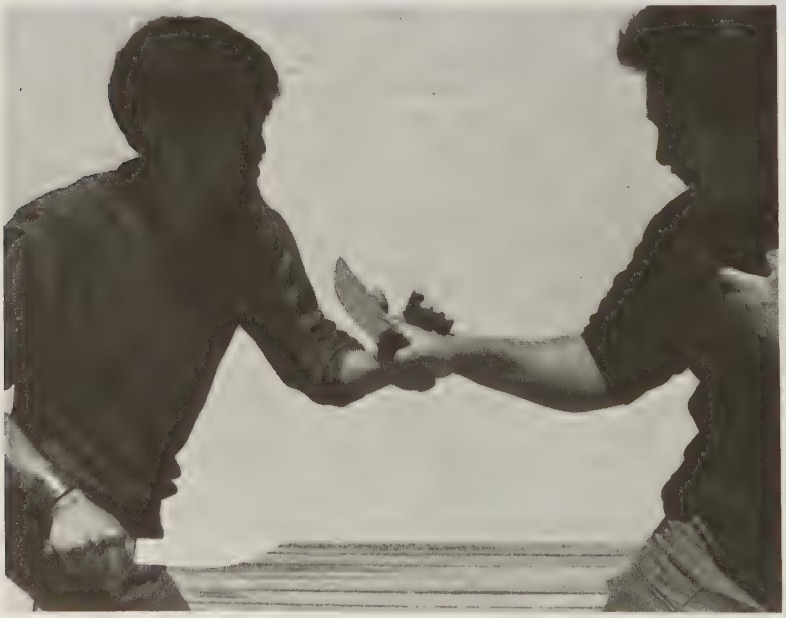
Forward roll. The opponent attempts to check the knife-fighting expert.



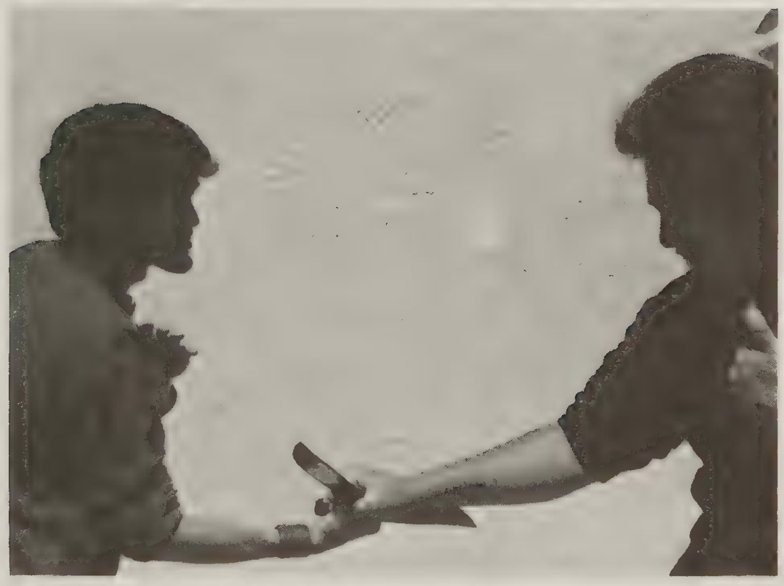
Before the opponent knows what has happened, the expert executes a fast circular forward roll and slashes the extended hand.



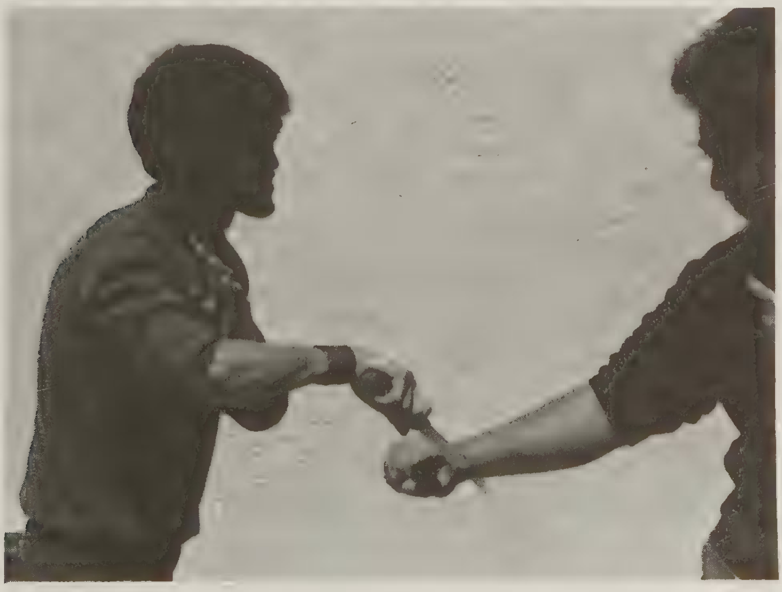
If the antagonist persists, the expert immediately adds a checking maneuver while initiating another roll. He then slashes for the second time the opponent's outstretched hand.



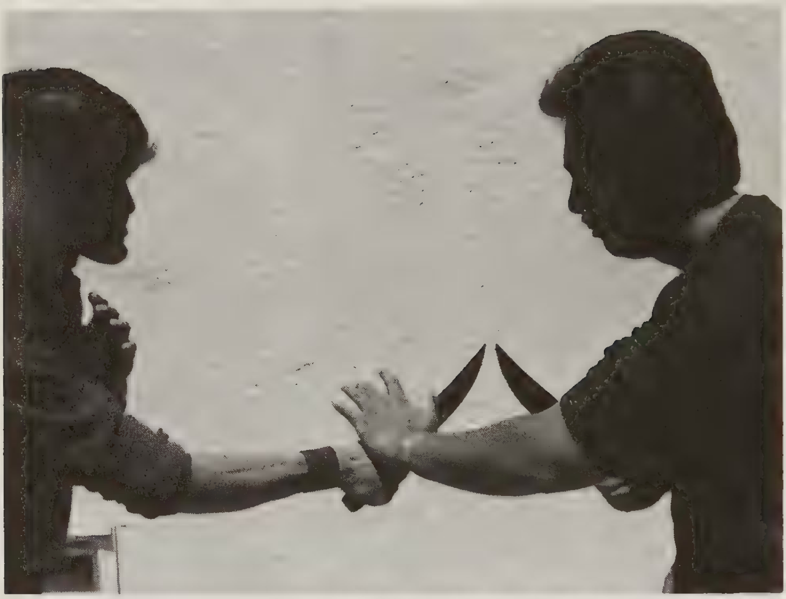
Reverse roll. The knife expert has checked an oncoming attack.



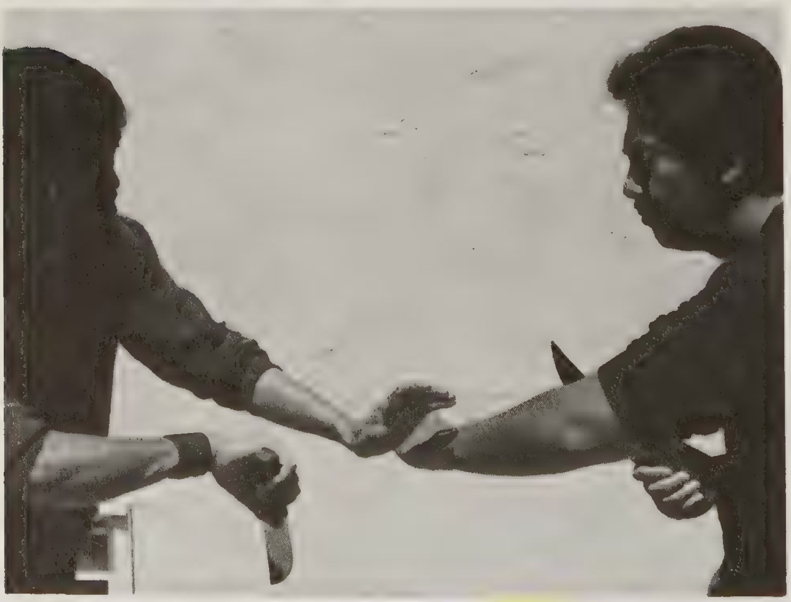
Before the opponent's knife reaches its target, the expert shifts his weight to the opposite side (to keep the opponent guessing) and, at the same time, brings his knife under the opponent's outstretched arm. He then initiates a reverse cross-body roll.



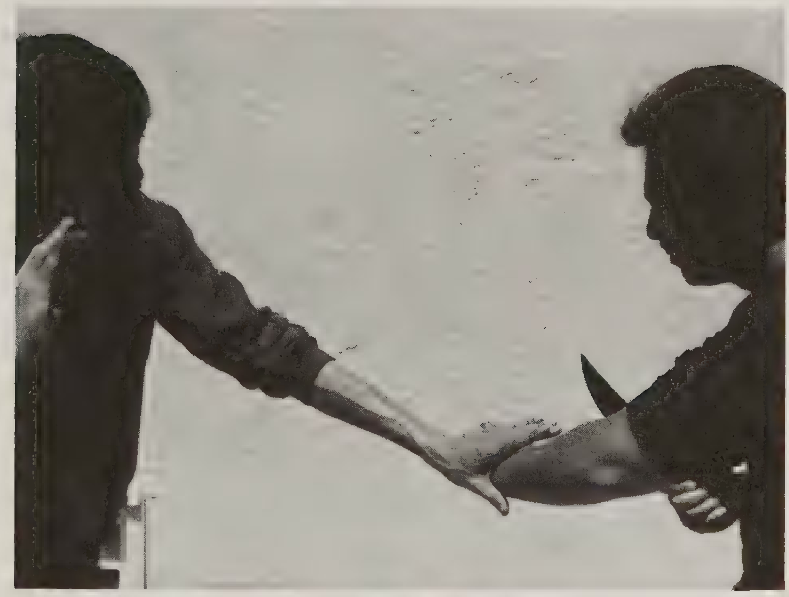
He quickly twists the knife clockwise and uses the continued rolling motion to cut.



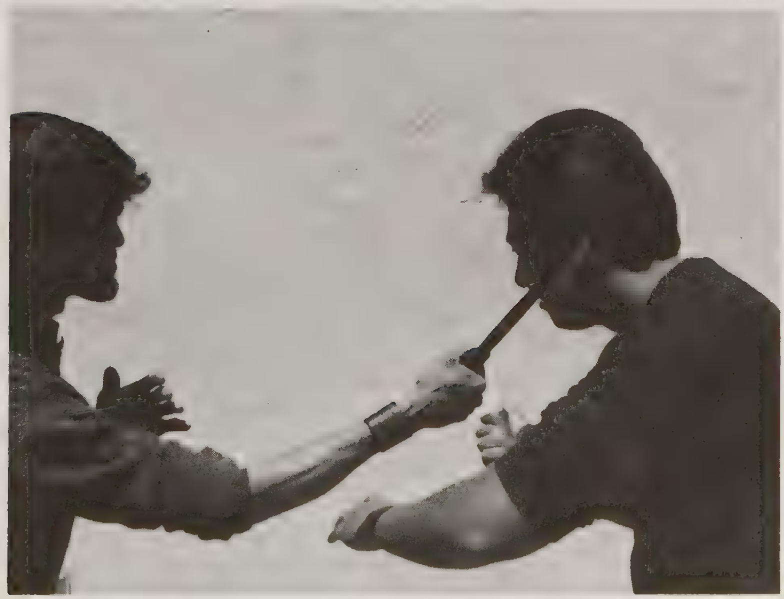
Lateral roll. This is either a forward or reverse roll executed in a side-to-side direction. Here, the opponent initiates a checking technique.



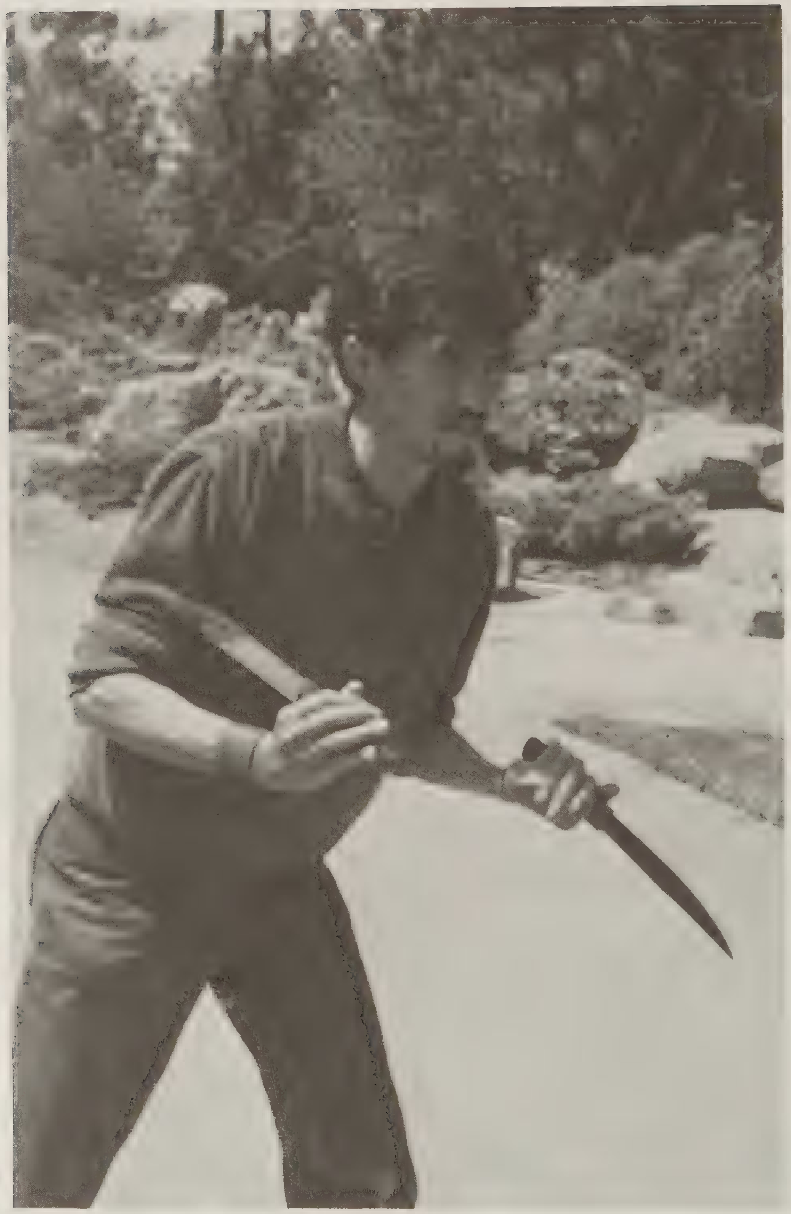
The knife-fighting expert begins to execute a reverse roll (to evade any checking and rolling on the part of his adversary or to slash the opponent's checking hand if it continues toward him).



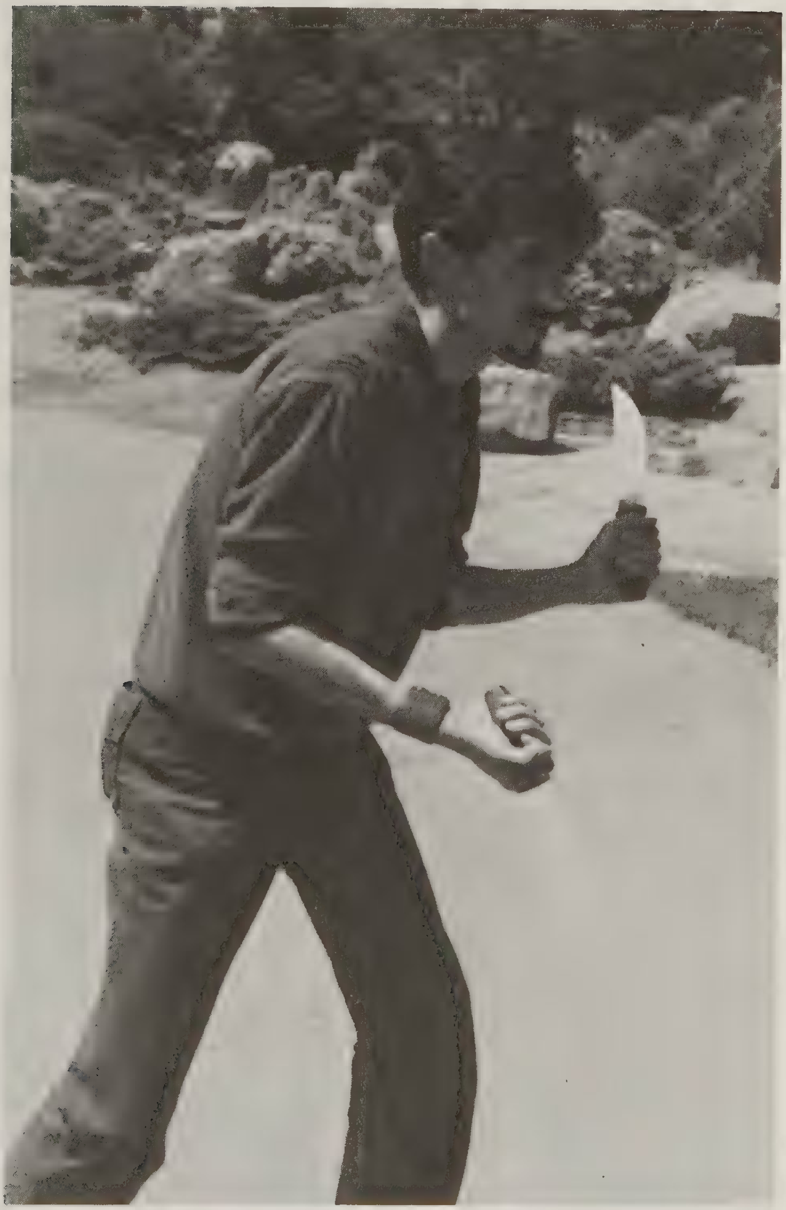
The expert retracts his knife to his right side as the blade continues to travel in a lateral direction.



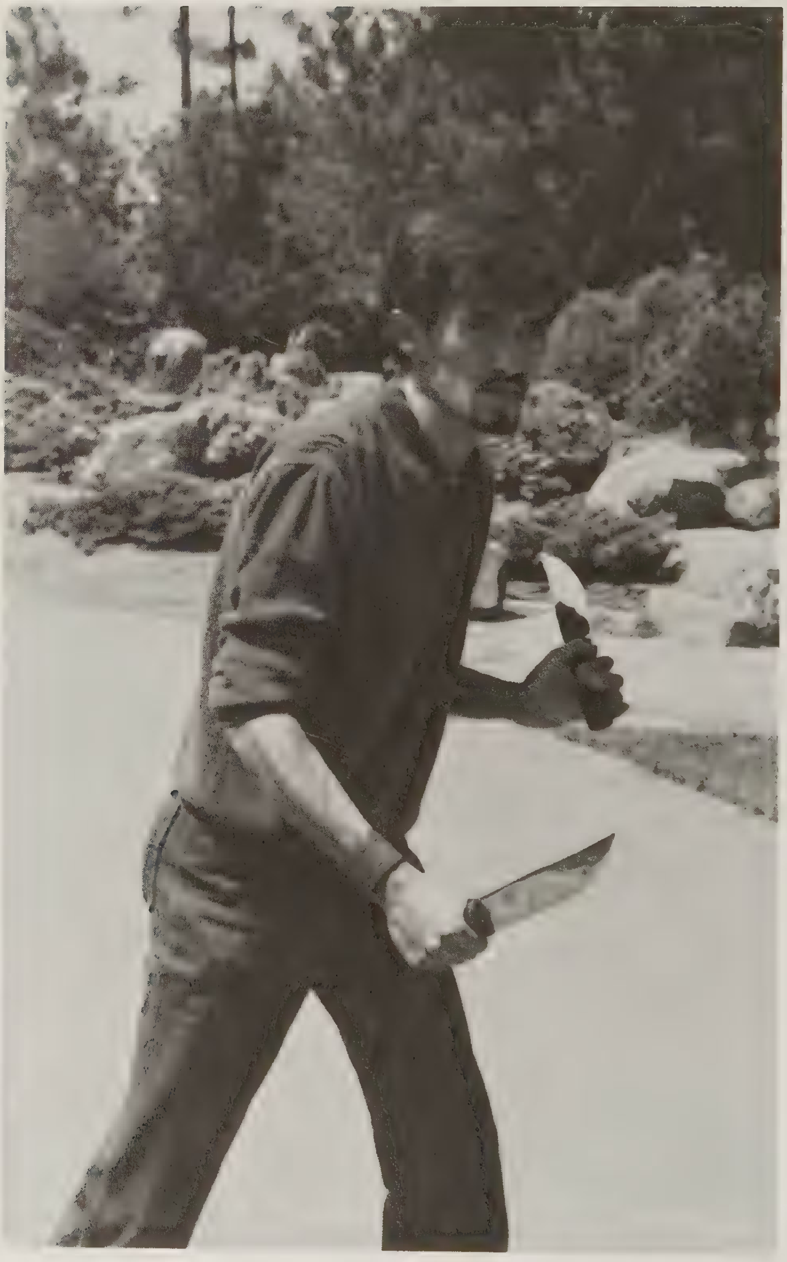
With a quick shift of the legs (using the Visayan V stance) the expert slashes the side of the opponent's face. The wrist snap of the rolling technique adds to the force of the slash.



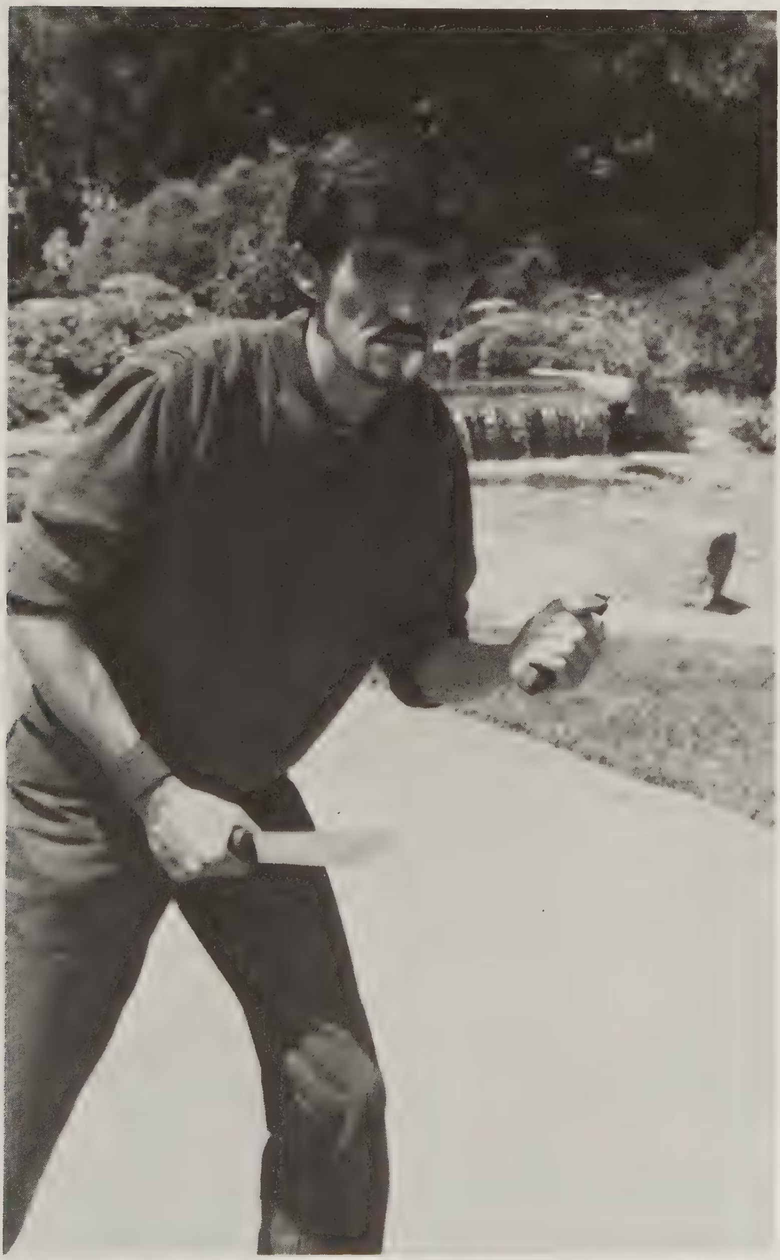
Double roll. This roll is implemented when both hands hold knives, sticks, or other weapons. Both weapons can move in the same direction or in opposite directions. Here a simultaneous forward and reverse roll is demonstrated. The knife in the right hand begins a forward roll. The one in the left hand begins a reverse roll.



The rotations continue as speed and momentum are increased.



The knives have completed three-quarters of the 360-degree circle.



The double roll is completed. This technique not only increases dexterity, coordination, and familiarity with the weapon, but serves a very useful purpose when two weapons are wielded.

10. Visayan Knife Slashing

The Visayan knife-fighting master employs four types of cuts, each inflicting a varying degree of injury. The angle of the knife combined with the momentum of the body as it meets the target determines what type of cut will be executed.

The four kinds of cuts are slashes, stabs, rips, and gouges. By understanding the distinctions between the four types, you will be able to select the type that will be appropriate to the intensity of a given assault. The Visayan masters used an old adage, "The stronger and more intense the enemy would attack, the deeper we go with the knife."

Slashes

The slash is a surface cutting technique executed with a broad sweep parallel to the swing of the hand and arm. Slashes generally meet the target at a perpendicular angle, and are then drawn across it.

The range of these maneuvers is from several inches to more than six feet, depending on the amount of arm extension and/or body rotation. Slashes can be executed with equal efficiency from horizontal, vertical, and diagonal positions.

The body's momentum, sharpness of the blade, weight and size of the knife, and the protective garments worn by the adversary will all affect the penetration of the cut. A Visayan knife fighter always tries to use a razor-sharp, sufficiently weighted butterfly knife, and only attack exposed portions of the anatomy.

Since slashes are not deep cuts, they are used on arms, wrists, legs, and other less vulnerable parts of the antagonist's body for the purpose of thwarting and deterring. They can, however, be lethal when directed to the brachial or the radial artery. If the brachial artery is deeply slashed, the adversary can lose consciousness in thirteen to fifteen seconds, and die within two minutes. If the radial artery is severely slashed, there can be loss of consciousness in thirty seconds and death in about two minutes. Visayan knife fighters are acutely aware of this danger and only attack those areas as a last resort.

Slashes can also be used effectively as tactics of psychological warfare. The extremities and other areas of the human anatomy where the arteries are not close to the skin surface, when slashed lightly, can lose lots of blood without threatening life. A superficial slash to the forehead, for instance, can make the antagonist think he has been severely wounded, and in more cases than not, a knife fight comes to a sudden halt when the enemy sees his own blood flowing.

The Visayan knife fighter slashes to create and maintain distance between himself and the antagonist. A series of multidirectional slashes can deter the adversary just by posing a threat to his safety.

Stabs

To stab, the pointed tip of the blade is driven into the target at an angle.

Stabs are usually considered the most lethal kind of cut, especially if directed to the vital organs with a long enough blade. Most of the vital areas of the human anatomy are well protected by the skeletal structure, but Visayan knife fighters use tight, circular wrist and arm motions at points of the body that are not as well protected. Once access is gained, the stabbing cut is quickly redirected to the targeted organ.

There are two types of stabbing cuts. The first is known as a "full-committed cut," "coup de grace," or "death lunge" because of the forceful way it is administered to the vital

Type stabbing cuts

1 Fully Committed

Death Lunge

Snake strike

2nd type stabbing cut

organs. These committed strikes are used as a last resort.

The second type of stab is sometimes known as a "snake strike." These cuts produce punctures; the knife is then withdrawn quickly after the desired penetration is achieved. Snake strikes are not usually considered as lethal as the death lunge, but with calculated accuracy they can be deadly—thrust, for instance, into a neck artery, eye socket, ear, or under the sternum and into the heart.

The retracting action of this type of stab makes it ideally suited to the Visayan knife-fighting style. The strikes can be blended so intricately that the antagonist never even knows that a snake strike has occurred.

Snake strikes are implemented by speed jabbing. For a speed jab, the muscles of the knife fighter's arm and wrist must be relatively relaxed. (This allows for maximum acceleration, since the muscles are not tensed.) At the point just before penetration, the arm muscles are tightened to prepare for the impact, and when the knife blade is withdrawn, the muscles are retightened. Visayan masters use the speed jab only when they are sure they are in control, because if the opponent rushes at the wrong time, when the majority of the arm muscles are relaxed, the knife could be jarred from the hand.

Rips

When force is placed behind a blade in motion (as in a slash) and combined with angular perpendicular force (as in a stab), the cut is called a rip.

The rip employs a sawing motion. Exerted in one direction, it would simply puncture, but then the pull in the opposite direction tears the opponent's anatomical parts away.

The Filipino knife fighter uses rips to remove a gripping or restraining hand. They serve well to rip at the thighs or shins as a defense against kicks—the harder and more forceful the kick, the deeper and more severe the rip.

Rips can be lethal in cavities of the skeletal structure. The areas between the collarbone and the back of the upper rib cage are ideal locations for inflicting this damage at close ranges. Under the sternum can also be lethal, if the aorta or the lungs are punctured and torn open.

The human being goes through several phases when dying. When a massive amount of blood is lost (as in rip cuts), the individual loses his sight first before losing any other sense. Visual impairment is of prime importance to the blade artist: if the adversary cannot see you, the fight will soon be over.

Rips and stabs are both last-resort ploys. They are used only in a fight to the finish.

Gouges

A gouge is a stab with a twist. Like rips, gouges are for close range, and used when there are no alternatives.

Gouges can be used to disengage from an adversary, but they are slower than rips or slashes, and easier to see coming. Gouges to the upper torso with a wide twisting motion can destroy or severely damage a large portion of the internal organs and surrounding tissue. They can create internal hemorrhaging, which can lead to death.

VISAYAN KNIFE-CUTTING DO'S AND DON'TS

1. Do read your opponent's eyes for his intentions.
2. Do remain sure-footed and use V stepping movements.
3. Do use peripheral vision to see all of the adversary.
4. Do use continuous movement with hand and weapon.
5. Do use distraction to elude and fool the opponent.
6. Do use only strong and natural cutting and checking moves.
7. Do use the terrain (sun, ground, etc.) to your advantage.
8. Do use the range to your advantage.
9. Do use the philosophy and principles that suit the crisis.
10. Do know where the cutting edge of the blade is at all times.

1. Don't use fancy, out-of-control cutting techniques.
2. Don't let the knife stay in one position too long.

3. Don't react before accuracy is assured.
4. Don't take your eyes off the opponent.
5. Don't use fancy footwork while cutting.
6. Don't throw your knife at the adversary.
7. Don't get trapped in a position where you can't move.
8. Don't waste energy on techniques that are meant for another range.
9. Don't let the checking hand drop while changing positions.
10. Don't make a full-commitment movement when the opponent expects it.
11. Don't purposely cut into the bone or cartilage areas.
12. Don't rush the opportune moment to execute an accurate cut.

THE SEVENTEEN SLASHES OF DEATH

The seventeen slashes of death derive from Visayan-style stick fighting.

The seventeen "angles of attack" of escrima or kali can become literally "seventeen slashes of death" when rattan is substituted with one or two balisongs. The Visayan style of knife fighting converts the angles of attack of the stick-fighting art into the lethal art form of the slashes of death.

In this systematic pattern of carefully structured movements, seventeen smooth-flowing, continuous slashes artistically cross every vital area of the human anatomy. The seventeen sequenced slashes are a way for the practitioner to memorize the major, vital areas of the body, and a drill that can be practiced in a specified order, so the student can learn the seventeen basic strikes. In Visayan stick and knife fighting, the seventeen angles of attack are the first phase of study. In this phase, the student discovers that the slash patterns can be used with equal effectiveness as blocking maneuvers.

The seventeen basic slashes are learned first on the right-hand side of a left-handed student, and on the left-hand side of a right-handed student. This ensures that both the left and right sides get the same amount of training; ultimately this will mean that the Visayan fighter will be equally skilled with the left and the right hands.

Next, the beginning knife fighter is taught that this same sequence of slashes can be used to either the inside or outside of the adversary, so the knife fighter can utilize his skills in tactical situations without having to modify his natural style.

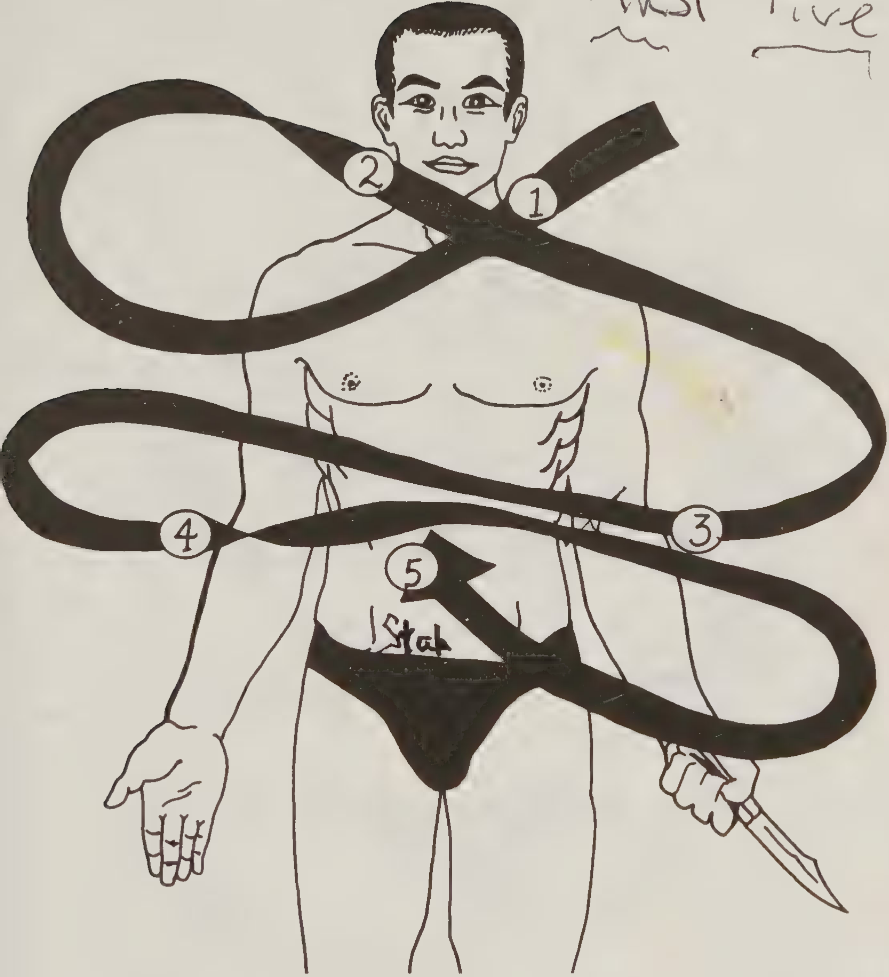
In the Filipino stick- and knife-fighting arts, there are countless possible combinations made possible by instantly rearranging the sequences so the techniques are responsive to the openings created by the previous blocking and/or attacking ploys.

Visayan knife-fighting experts categorize the four types of cuts into two styles when learning the basic seventeen angles of attack: the strike, which is a slash, and the poke, which is a stab.

The illustrations in this chapter outline the pattern of pokes and strikes. The order of these exacting sequences must not be altered or modified when they are being learned; to do so will diminish the natural follow-up feel. Begin at the first diagram, and master all the sequential slashes before proceeding to the next diagram. When they are all learned, you will have amassed the entire seventeen deadly slashes. This collective knowledge will make it possible to delve deeper into the various combinations of blocks and appropriate counters that correspond to the seventeen. Remember that the pattern must be learned with the hand you do not usually use if you are to achieve your ultimate dexterity. Both hands and both sides of the brain must become involved with this process. Do not take this advice lightly!

The basic seventeen slashes with a knife are all injurious, and many are fatal, depending on the depth of the cut and the force of the penetration.

First Five

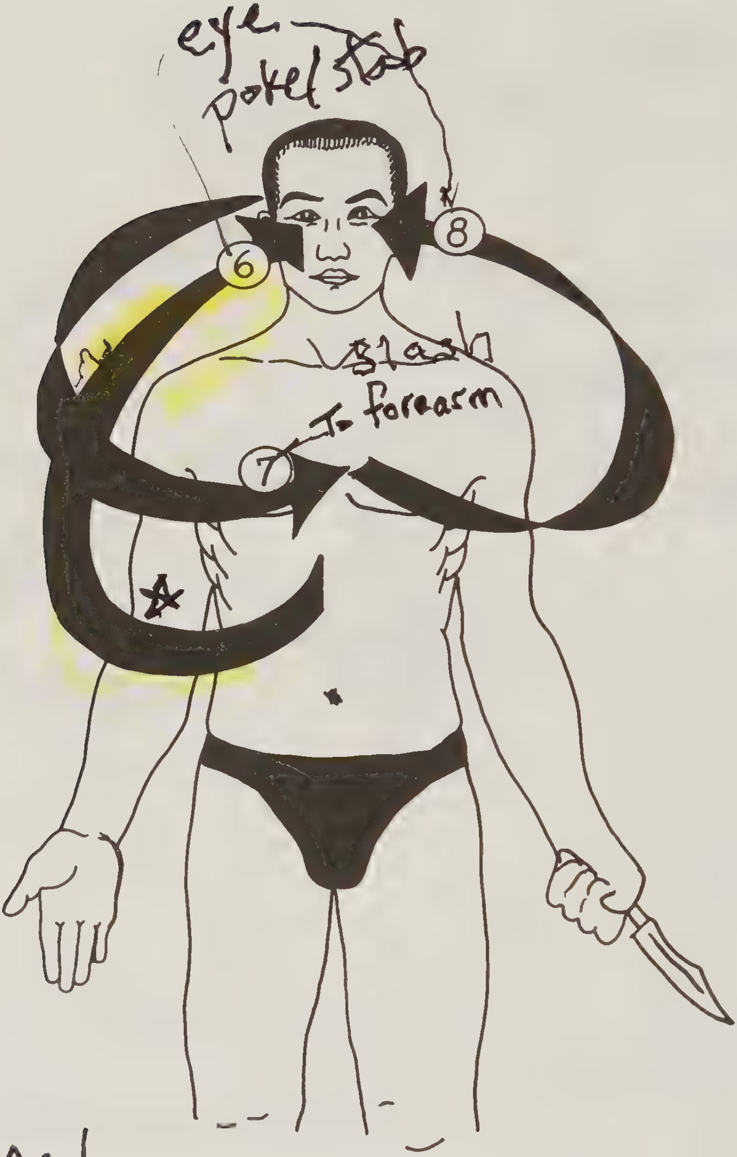


This diagram illustrates the first five strikes and pokes (slashes and stabs) taught in the Visayan knife-fighting art. They are presented from the perspective of a right-handed fighter. The directions would be reversed if the left hand was wielding the knife.

Refer to the lethal target illustration so that the slashes (strikes) and stabs (pokes) will correspond to the arterial locations of the anatomy. All of the slashes and stabs of the Visayan style are designed to attack these vulnerable areas.

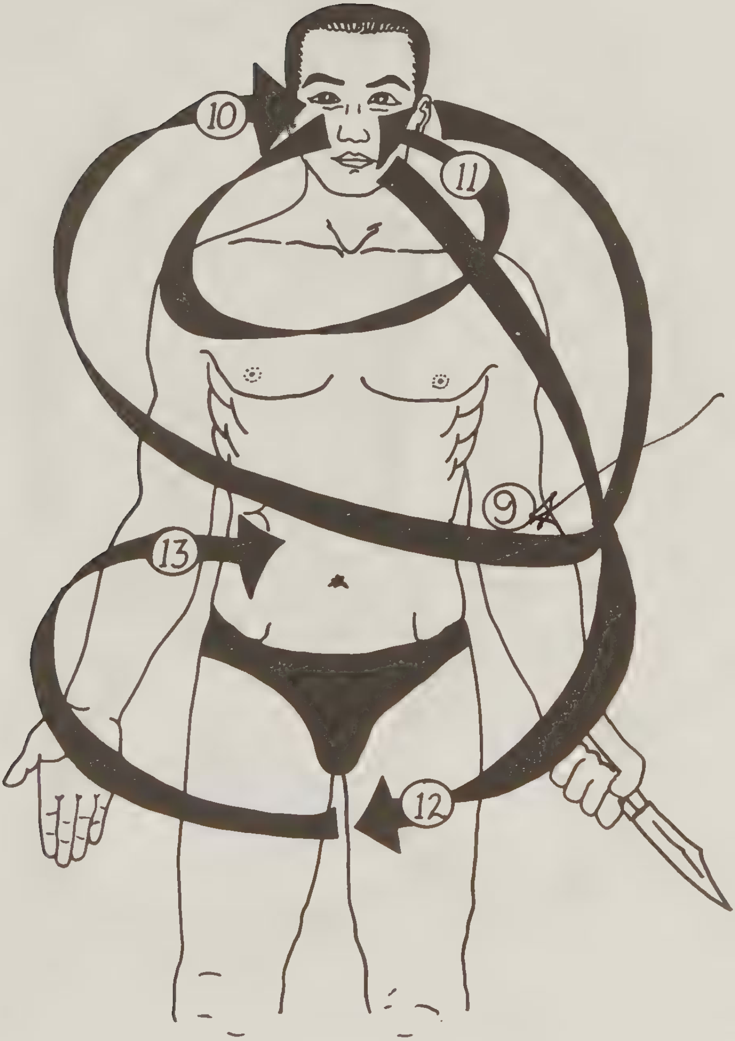
The blade of the knife should be always positioned so that the front (or belly) portion of the blade is outward. This will take some practice when the wrist is rotated in the slashing patterns.

Memorize the entire pattern of slashes thoroughly. Remember that the entire sequence is designed to be performed in a swift and explosive fashion.

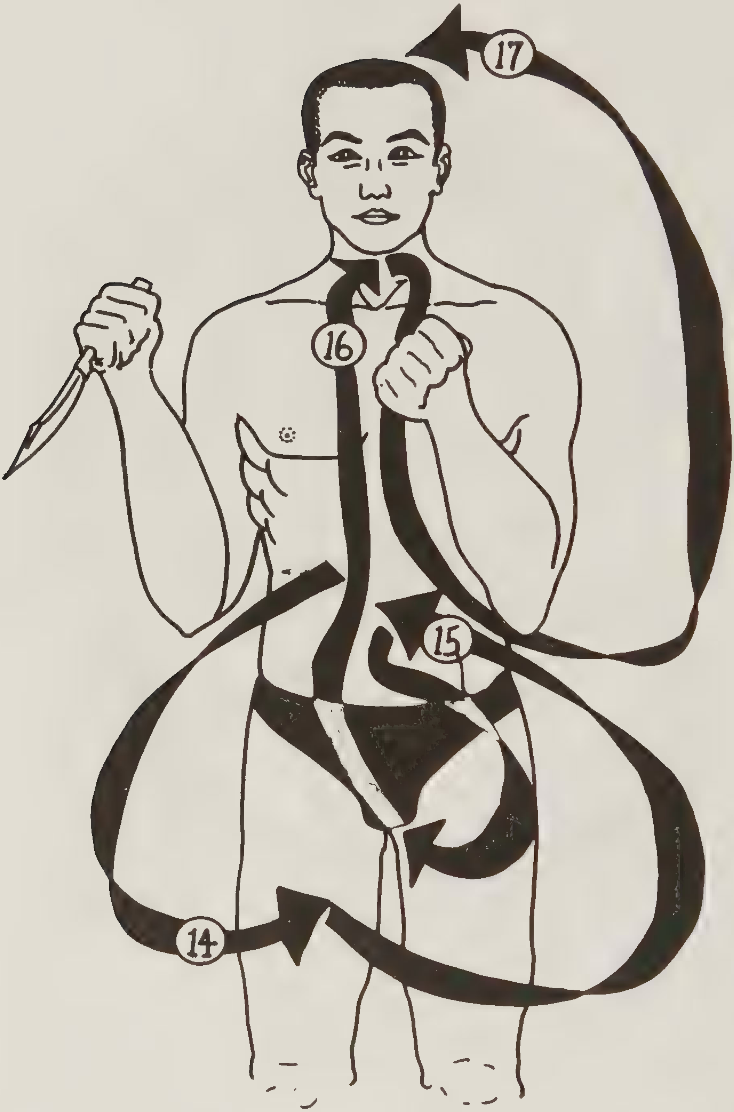

eye
poke/stab
6
8
slash
To forearm
7

See Print
paper

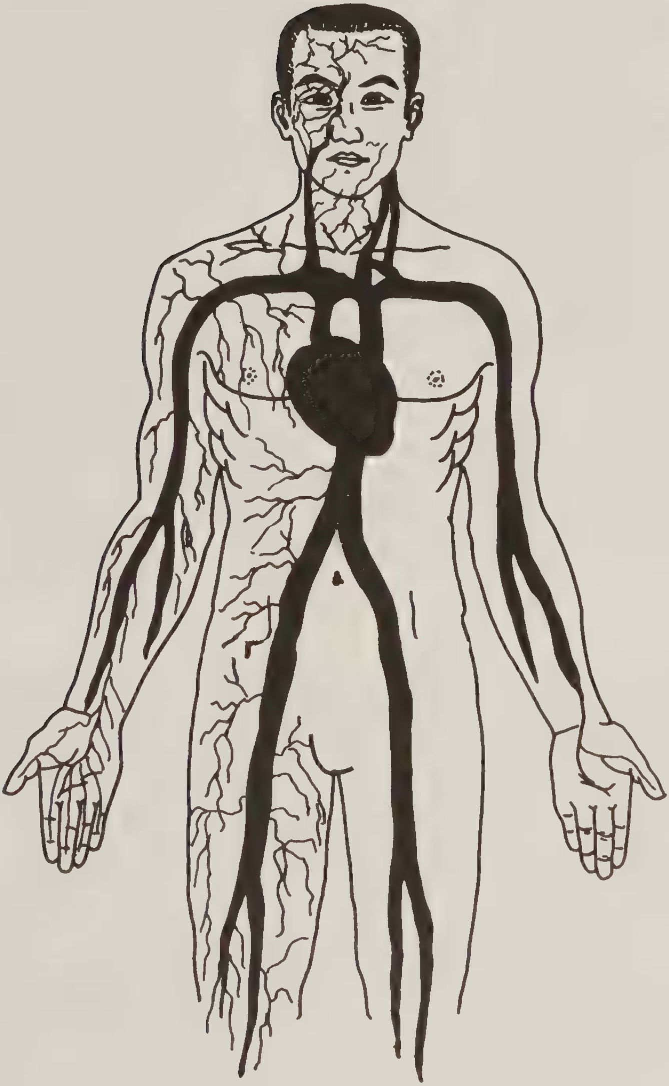
Strikes/pokes 6 through 8.



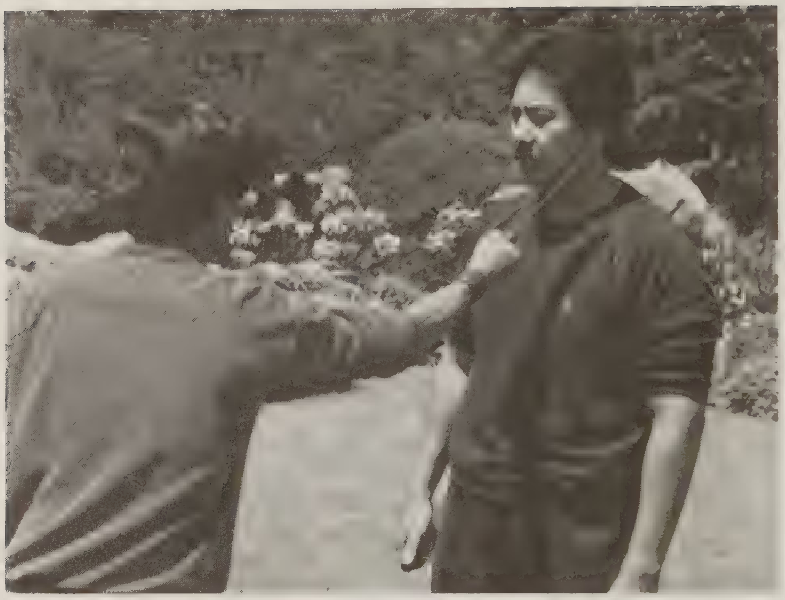
Strikes/pokes 9 through 13.



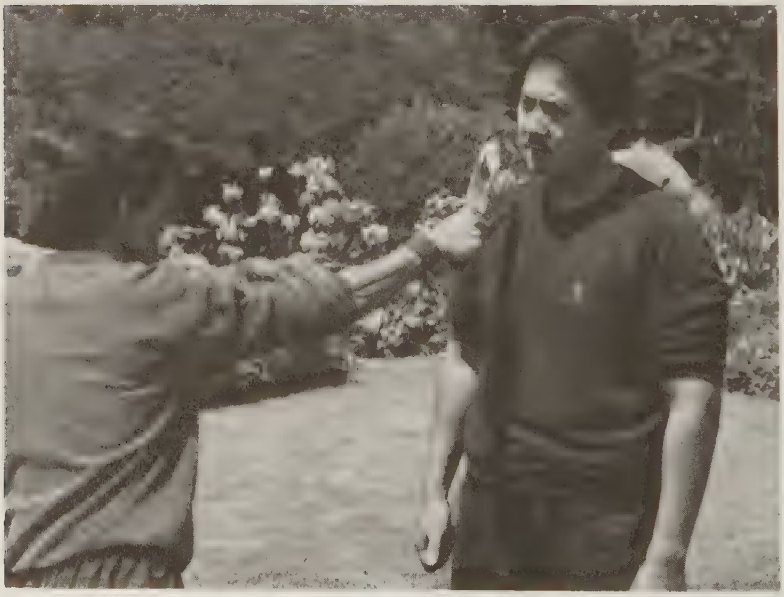
Strikes/pokes 14 through 17.



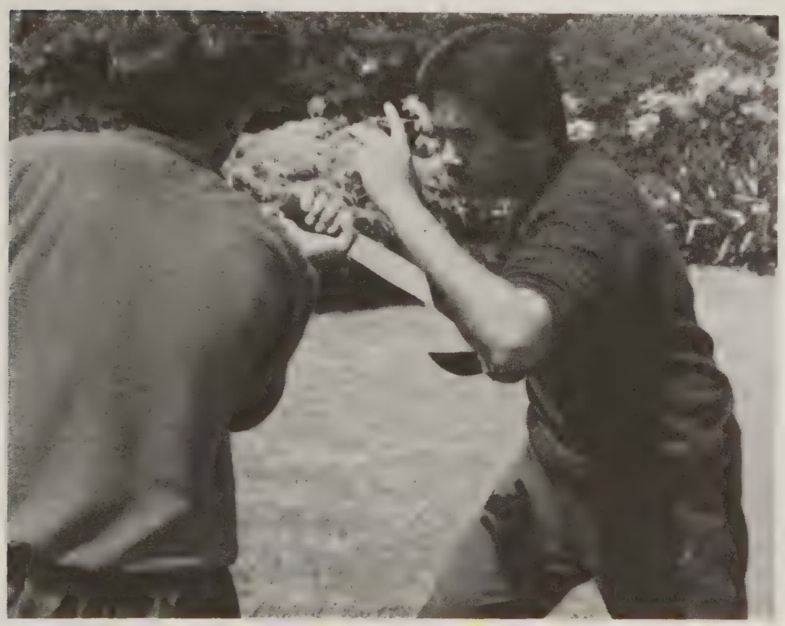
Lethal target diagram. The major arteries and veins are illustrated for the purpose of targeting these vulnerable areas.



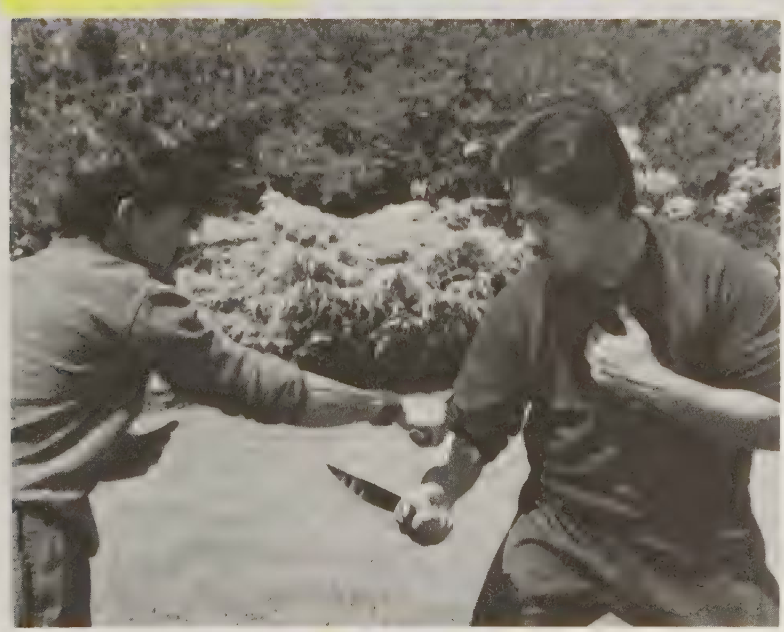
The seventeen slashes demonstrated in the following photographs correspond to the seventeen slashes depicted in the anatomy drawings. The first slash is to the neck in a downward, diagonal direction. It is intended to sever the carotid artery and/or the jugular vein.



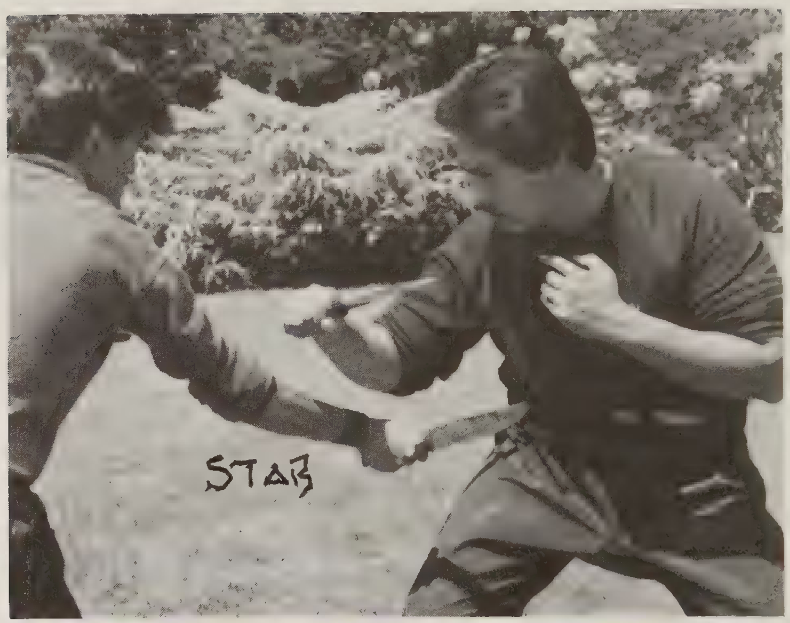
Slash 2 is to the neck on the opposite side.



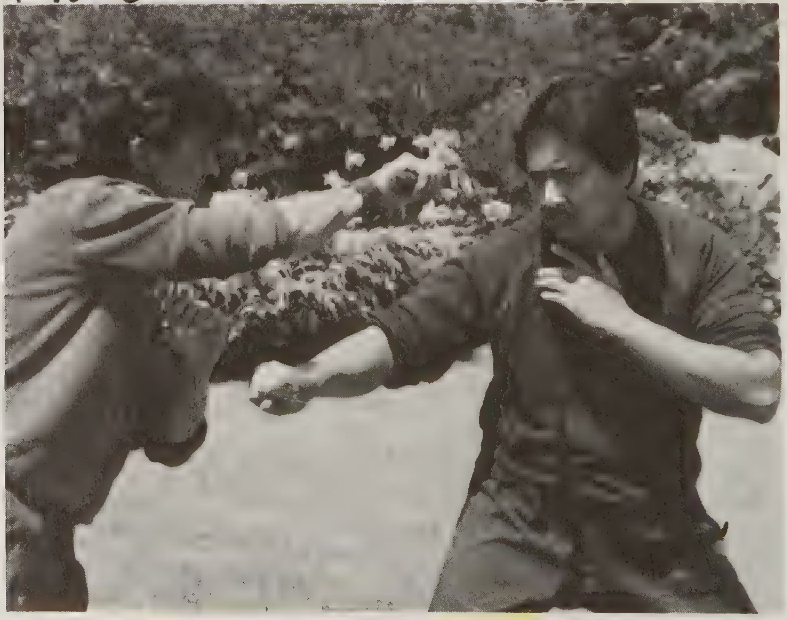
Slash 3 is to the opponent's left inner arm. It is intended to sever the subclavian artery and/or vein.



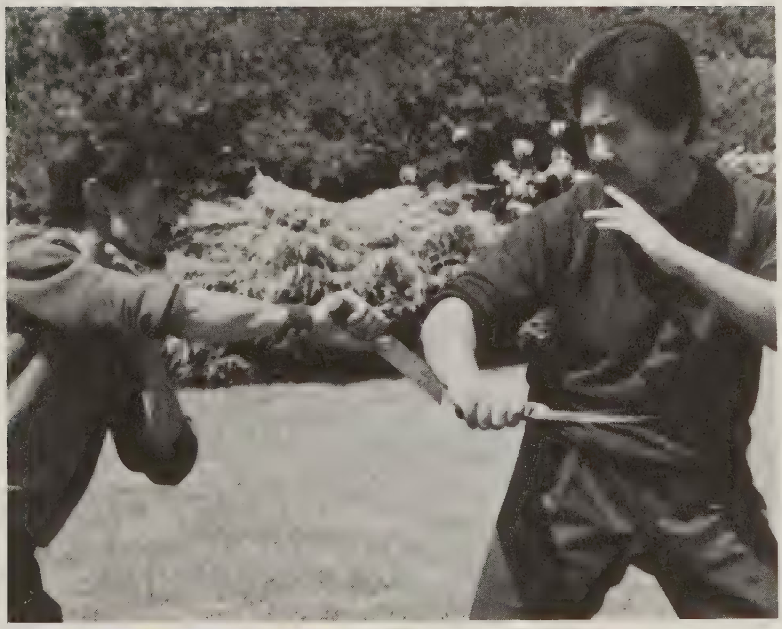
Slash 4 is to the opponent's right inner arm.



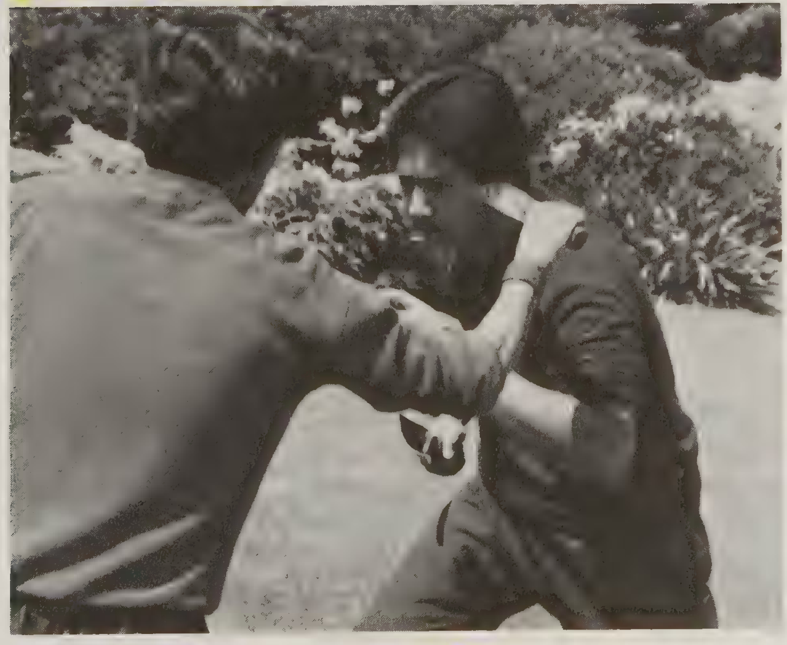
The fifth move is a poke (stab) to the center of the torso. It is intended to puncture the lower aorta and/or the inferior vena cava artery.



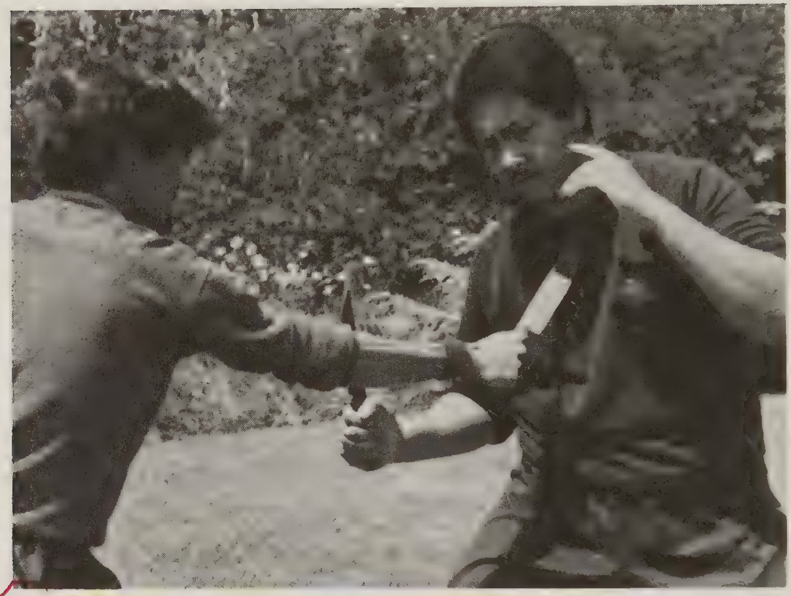
Move 6 is a poke (stab) into the right eye.



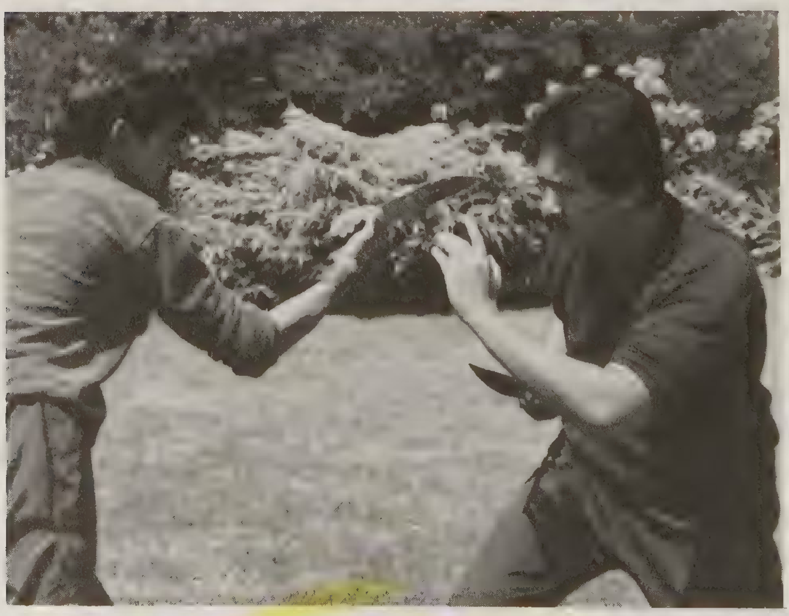
Slash 7 is to the forearm.



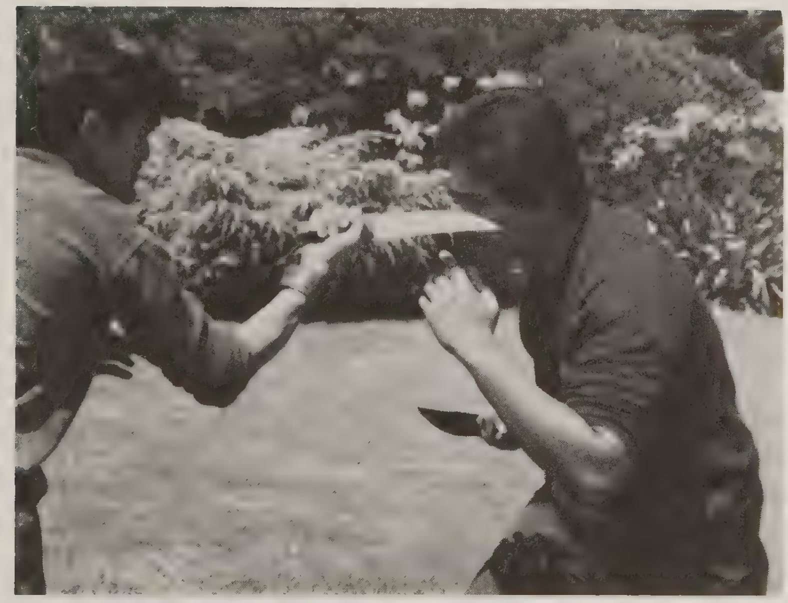
Move 8 is a poke (stab) into the left eye.



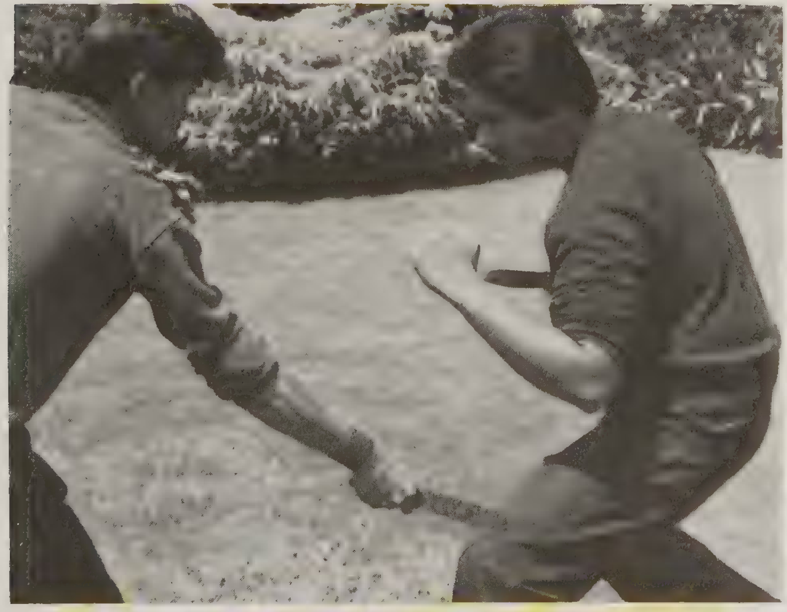
Slash 9 is directed across the extended left arm, to cut the subclavian artery and/or vein. If the opponent's arms were positioned in a defensive block, the slash would cut the outer arm.



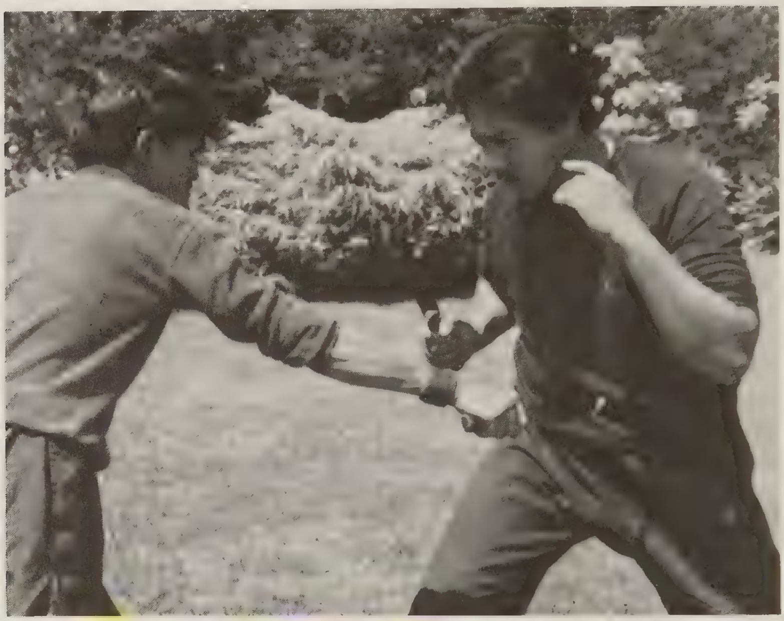
Slash 10 is across the head from the right side of the head to the left at eye level.



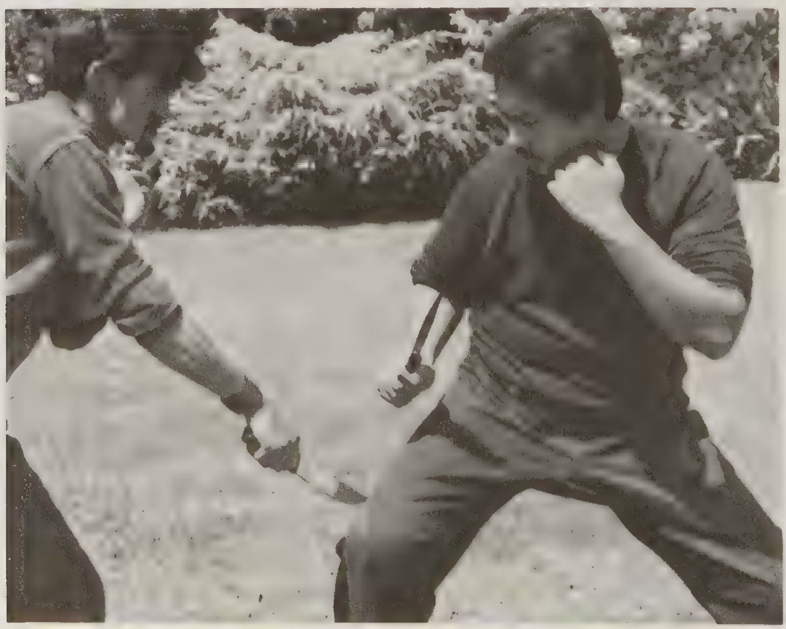
Slash 11 is across the head, starting on the left side.



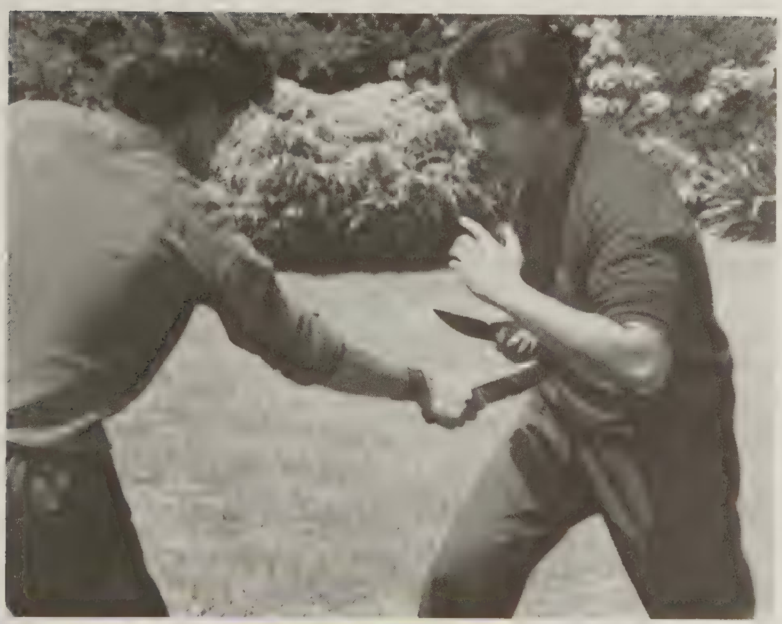
For slash 12, the knife is turned slightly downward and directed in an arc across the left mid-thigh. It is intended to cut the femoral artery and/or vein.



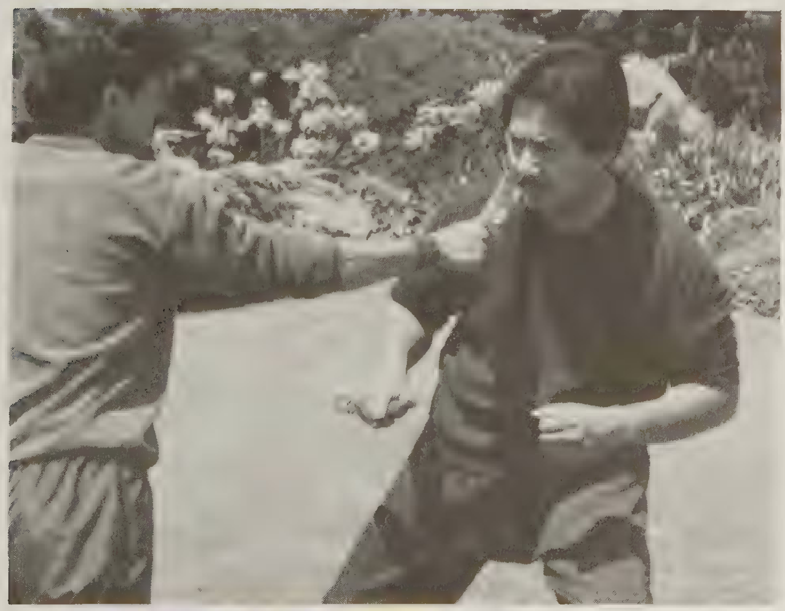
Move 13 is a poke (stab) to the lower torso. It is intended to cut the aorta and/or inferior vena cava. Both supply the blood to the entire lower body.



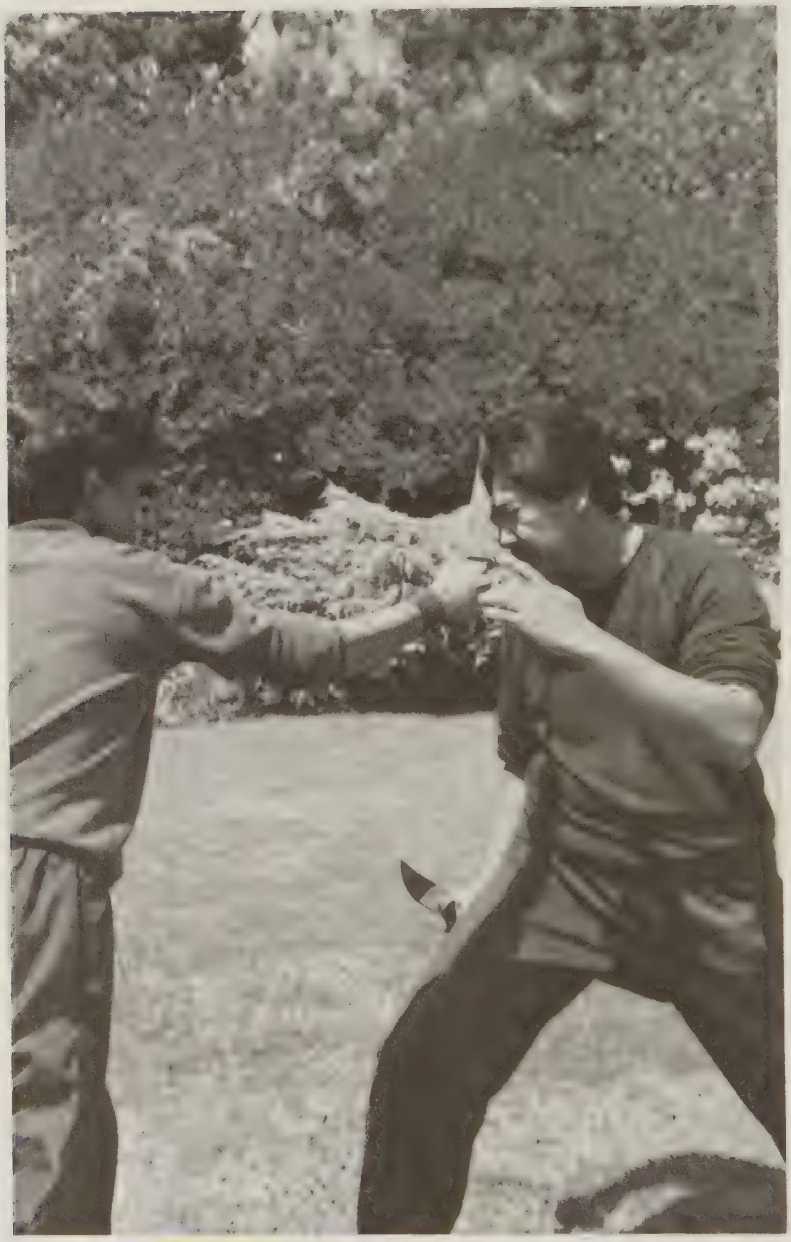
For slash 14, the knife is reversed and drawn across the right thigh.



Move 15 is a poke (stab) into the lower abdomen.



For move 16, the knife is directed upward and then stabbed into the neck region. It is intended to cut the esophagus, left or right carotid artery, or jugular vein.



For move 17, the knife is circled downward and then the wrist is rotated and the knife brought upward to slash the top of the skull. Although a superficial cut, this final slash can cause massive blood flow, obscuring the attacker's sight.

11. Ankla Terradas

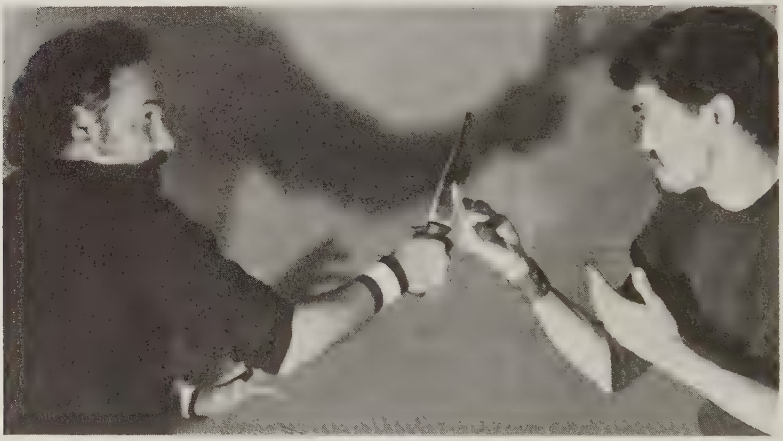
Ankla terradas is the second phase of Visayan training, introduced immediately after the practitioner has mastered the seventeen basic angles of attack and their defensive counterparts.

"Ankla terradas" in Visayan Filipino dialect translates literally to "anchor strikes." The term describes a way of increasing power and speed of a strike without drawing back the weapon (and thereby telegraphing your intentions) or extending the weapon-wielding hand and arm. This not only increases the time you have to perform a strike, but it enhances close-range fighting skills.

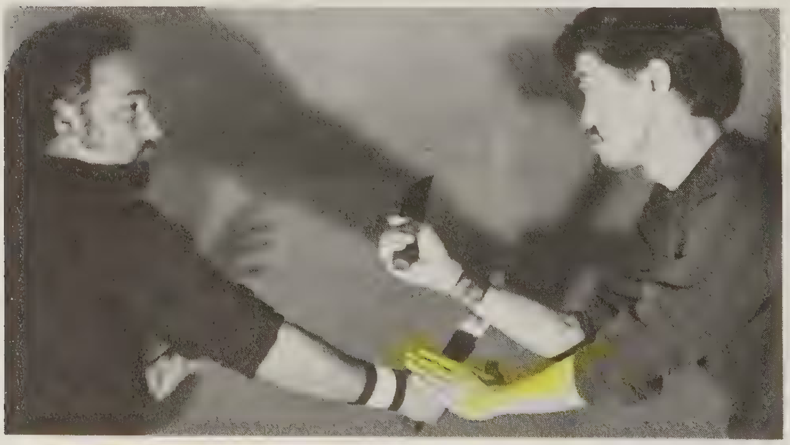
The secret of ankla terradas lies in the precise circular wrist action that occurs when a strike is executed. This exacting process can be performed much more easily with sticks—since they are longer and can be positioned so the free end can be forced under the forearm, under the armpit, etc.—than with shorter instruments, like the balisong.

In this action, the wrist generates a restrictive torque that is unleashed when the free end of the stick is released from its anchored position. When the stick is held under the armpit, or elsewhere, so that the free end cannot move freely as the wrist and arm torque, a tension is developed. At the time of the unleashing, the free end of the stick is directed violently toward its target. These anchor strikes accelerate from a stationary position to almost full velocity in a matter of milliseconds.

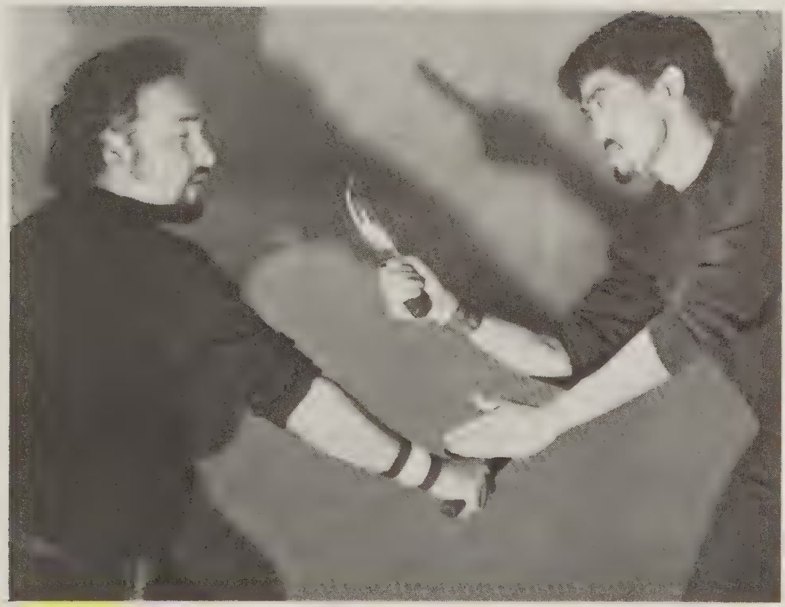
You must be able to perform the ankla terradas exercises with either hand. Do not be too concerned with accuracy at this point—that will come as your ankla terradas techniques mature. Concentrate on the principles of motion and the coordination between force generation and the release. The more wrist and arm torque applied before release, the more power. As your timing and coordination increase, so will your speed.



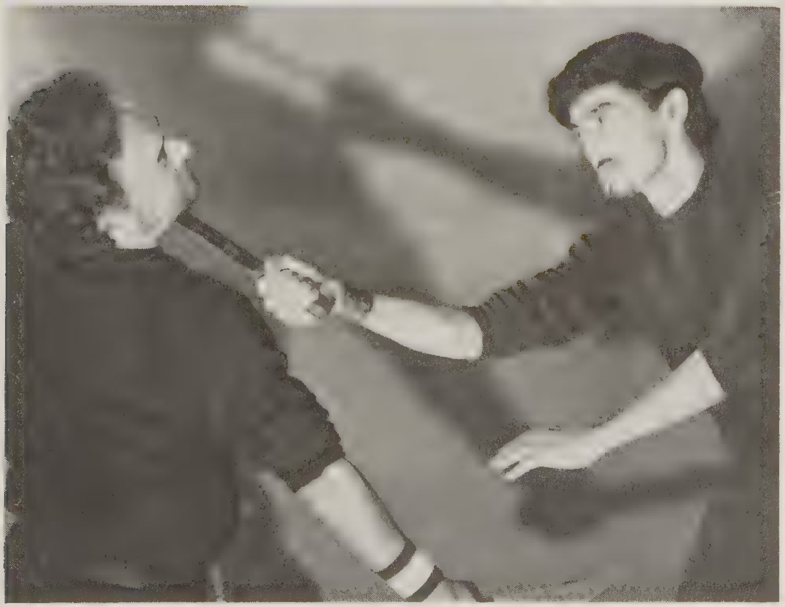
This ankla terradas technique should be mastered with sticks before knives are attempted. As contact is made with the opponent's knife, the wrist is tensed. This builds up a reserve of energy.



The free hand checks to redirect the opponent's knife as the tension of the knife hand is about to be released.



The wrist is violently unleashed. It is like a spring that has suddenly been released from a tightly coiled position.



The knife slashes into the opponent's exposed neck area. This entire sequence occurs before the opponent can blink his eyes.

12. Pandol

Pandol is a supplementary form of training that is used to harness the force of the opponent's energy and direct it back at him. Pandol teaches this skill through drills, usually with sticks, that encourage dexterity of both hands.

In Visayan corto kadena training, learning pandol immediately follows learning ankla terradas; pandol becomes easier to comprehend because of the wrist rotations and flexibility developed in ankla terradas.

The Visayan fighter can use pandol techniques to gain power. Thrusting his blade or stick into the force of the oncoming weapon, he rides the force of impact until an opening is created, and then, using a circular pattern of the wrist, redirects the opponent's weapon force in a new direction. In most cases, this redirected force is trajected right back into the enemy's exposed and vital target areas.

This action requires that the Visayan knife and stick fighter have a real feel for the sudden impact of an oncoming weapon, and that he know exactly when to redirect the impact before his weapon has absorbed the energy. If he is too late, he will have received the full power of the impact before it can be effectively redirected.

The fighter must have fast reflexes and know how to use small circular wrist motions. If the circular wrist actions are too large, the energy is absorbed before the power transfer can happen.

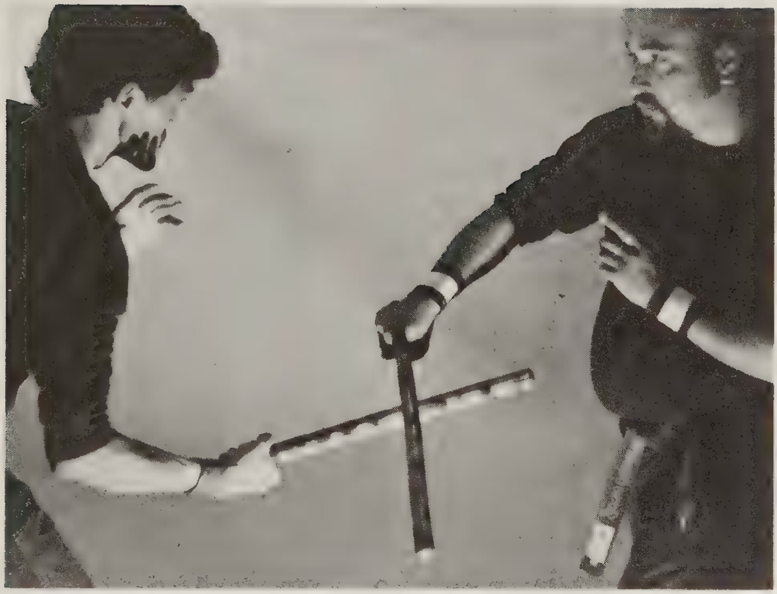
If the opponent's force is more powerful than expected, it can have a shocking effect that is absorbed directly into the knife fighter's body. Obviously this will hamper his ability to respond. But when the timing corresponds with the moment of impact, the technique can provide the fighter with an excellent form of checking the opponent. In addition, this redirective effort can be used when an opponent is wielding two sticks or knives to form a second block to the weapon attack that may follow the first one.

Skillful Visayan knife and stick fighters develop the feel of pandol by practicing blindfolded. When they cannot see the oncoming weapon, they cannot anticipate its arrival. The feel and direction of the oncoming weapon must be evaluated by the strike—a determination that must be acquired through experience.

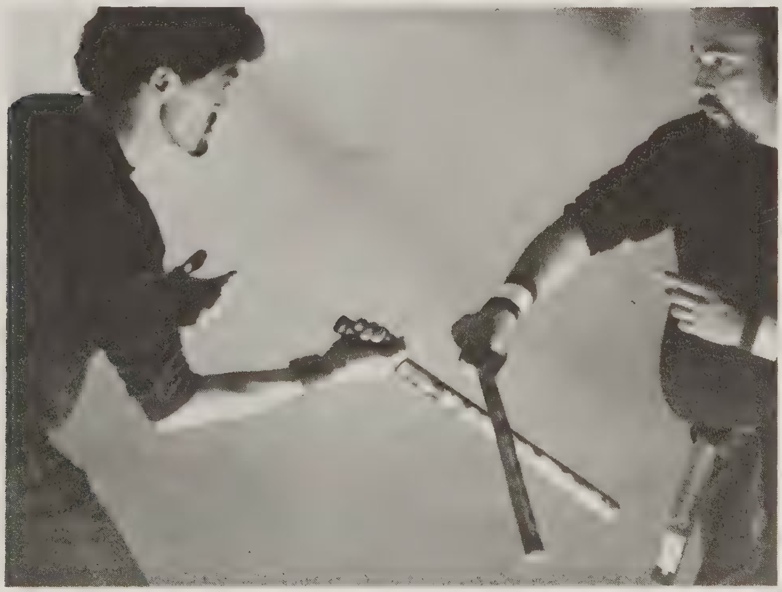
After the basic principles of pandol can be performed without looking, the student is ready to begin the angulation phase of pandol training. To redirect a weapon's energy from one angle to another without losing power, the wrist must be ready for sudden shifts in direction. As soon as the direction of the force has been determined, the fighter must know his wrist position, its turning capacity, the amount of space made available by the action, and where the return force is to be directed. Again, this art is based on experience. Nothing short of serious dedication will provide the student with this essential knife- and stick-fighting skill.

Study the examples of pandol, and try to apply principles introduced in the material on ankla terradas; they complement one another. The blindfold practice should be attempted only when you can safely control the absorption weapon and envision the exact location of the training partner, so that injury is not incurred.

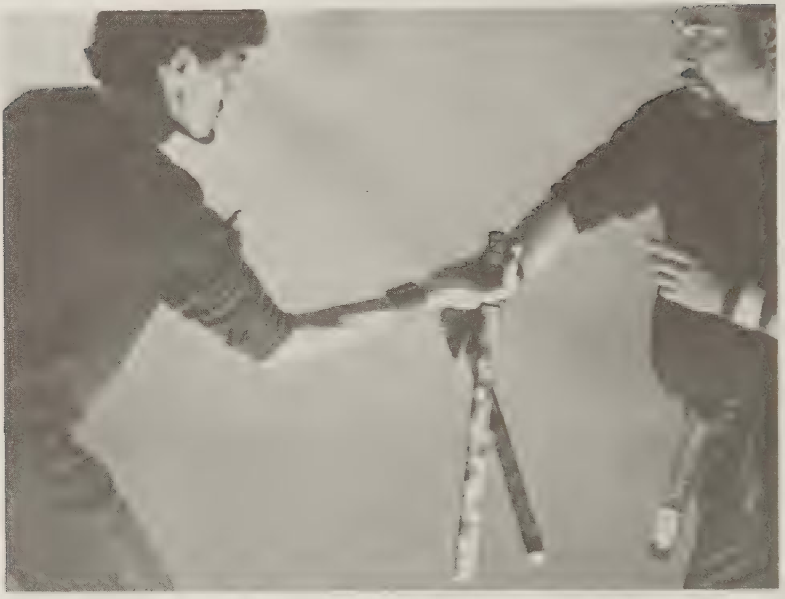
The basic pandol drill will introduce the standard angles of redirection. Practice the drill with a training partner until it can be performed without thinking about what you are doing. The experience acquired through this training will further prepare you for actual knife sparring.



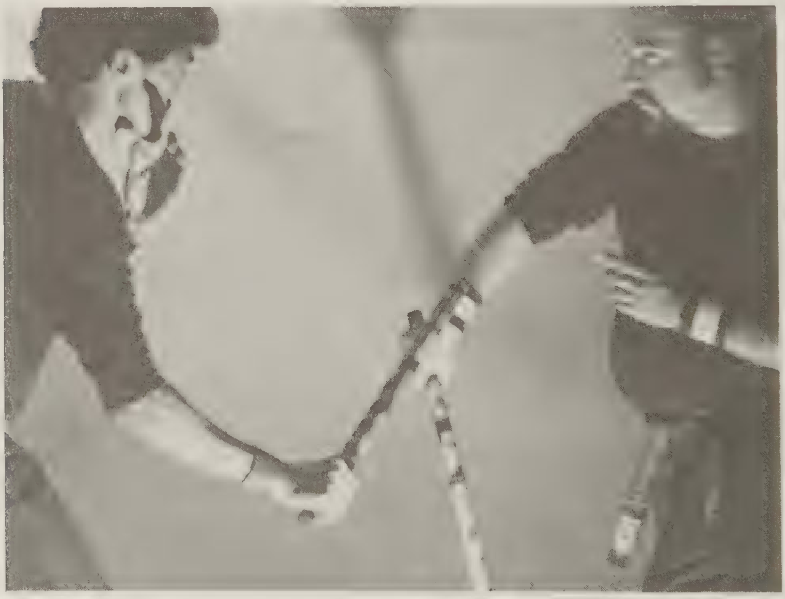
In the basic pandol drill, the opponent's downward force is directed against the top of the expert's extended stick (or knife).



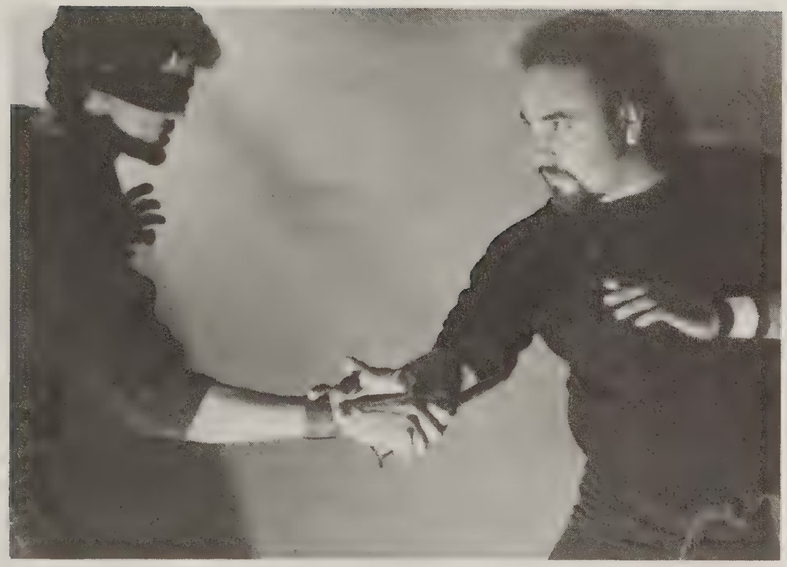
The expert suddenly relaxes the tension on his weapon and permits the opponent's weapon to penetrate, once he knows he's safely out of the line of fire.



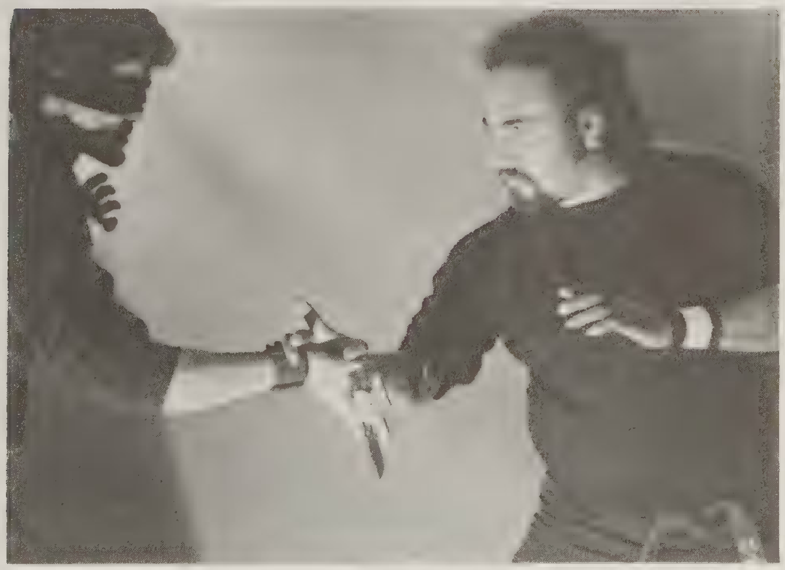
As he relaxes his wrist, the expert determines where he wants to redirect the force of the opponent's weapon.



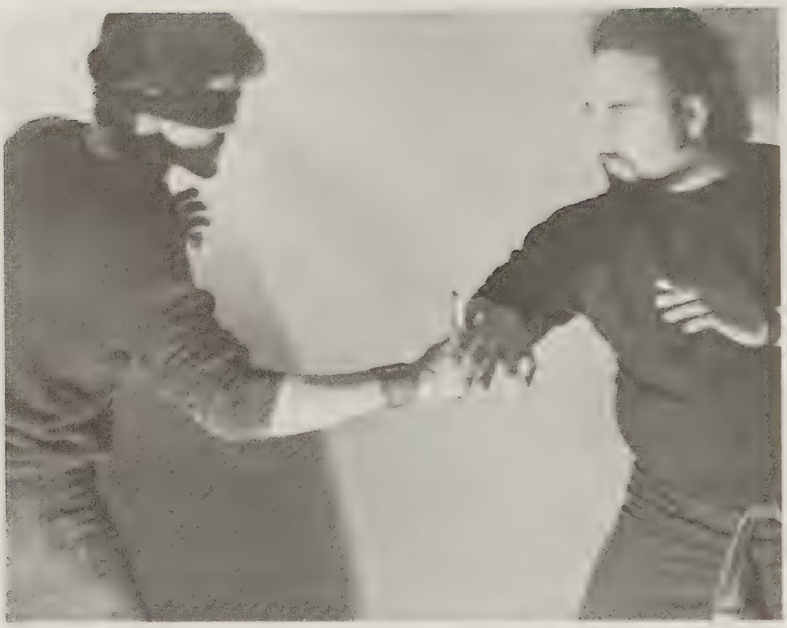
The expert, combining his own energy with that of his opponent, strikes the extended hand. Striking the closest target is a basic technique of Visayan knife and stick fighting.



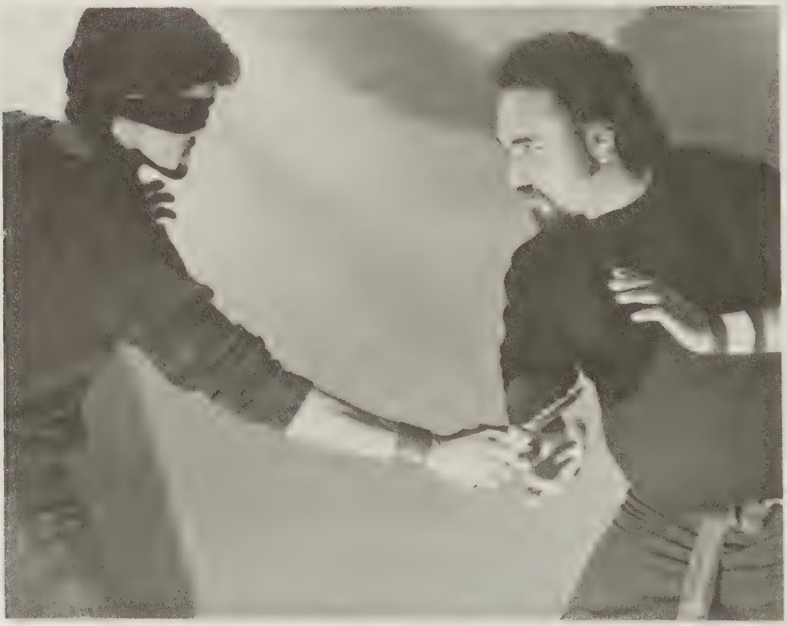
The blindfold pandol drill is an important sensitivity drill to develop a reflexive counterattack ability. This drill should first be practiced with sticks. Only when both partners are comfortable with the stick drill, should knives be used. Here, the blindfolded knife fighter feels his hand being touched by a foreign object (his opponent's hand).



The knife fighter responds by rotating his wrist and absorbing the opponent's downward force.



The downward force is redirected into a slash to the opponent's wrist.



The slash severs the wrist muscles and tendons, thus preventing the opponent from continuing his attack.

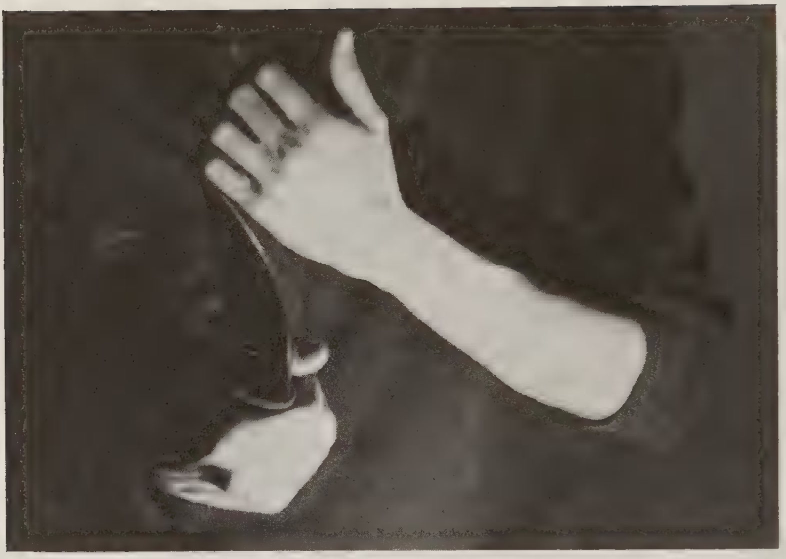
13. Abaniko Terradas

"Abaniko terradas" literally translates to "fan or whipping" (abaniko) "strikes" (terradas). In the Visayan art of stick and knife fighting, this counteroffensive technique is introduced after the practitioner has mastered the ankla and pandol terradas. This third and shorter training phase combines anchor strikes, redirection strikes, and fan or whipping strikes.

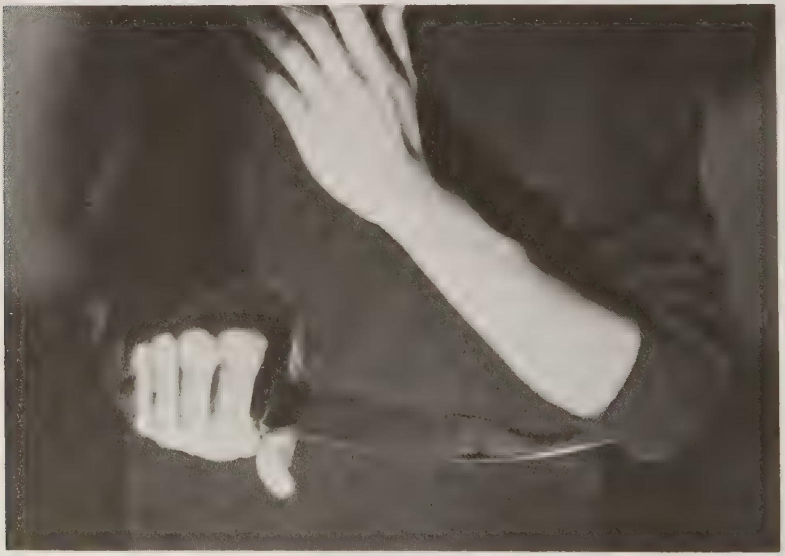
Abaniko terradas can overcome any blocking tactic. The abaniko terradas destroy the opponent's defensive flow. The series of combination slashes and stabs are delivered to the vital areas that have been exposed, and the opposition must admit defeat.

The abaniko terradas are divided into two categories: the wide angle, and the close range. Wide-angle abanikos are designed to open up the opponent, and then the close-range abanikos are slipped in.

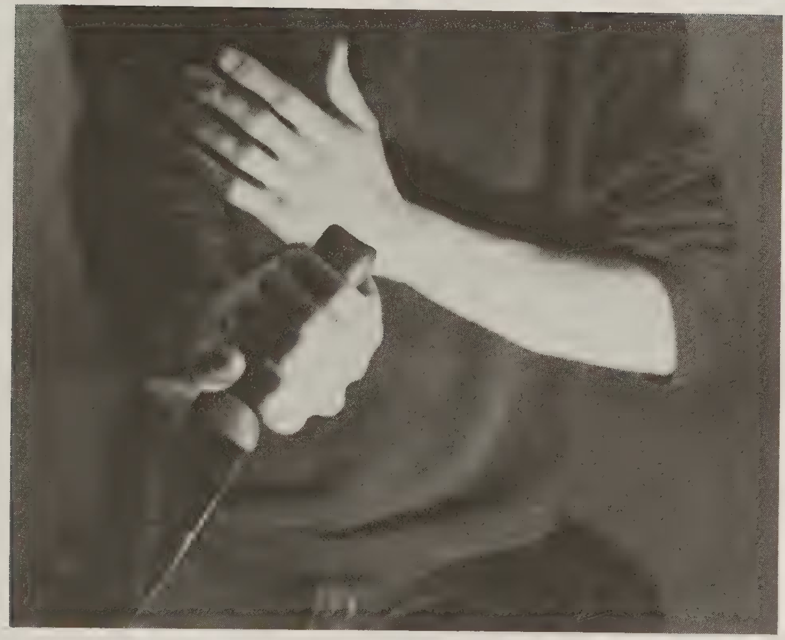
Combination abanikos are designed to interact with the checking, evading, and jamming ploys. The combinations illustrated in this chapter represent only a small fraction of the many possible combinations. If the natural feel and flow have been developed, it should not be difficult to develop your own particular amarras (series) that utilize the seventeen slashes of death. You should not proceed to the fourth phase of Visayan knife training, *sinawali,* until you have developed three or four dozen sequences. Each series should include a minimum of four or five different slashes and stabs. Remember that the wide-angle defensive abanikos should precede the smaller, close-range ones.



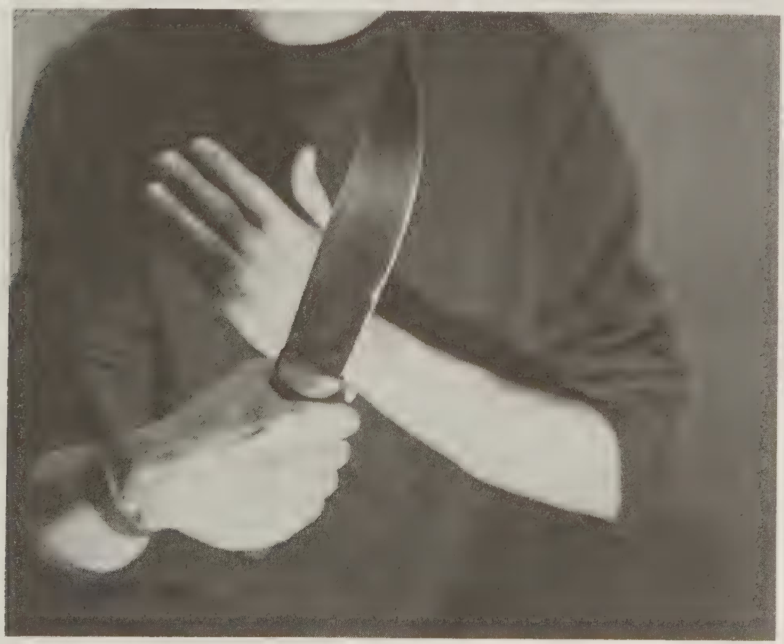
The abaniko terradas drill is intended to broaden and increase your knowledge of the ways that the knife and stick can be manipulated at extremely close ranges. Wrist action, ankla terradas (anchor strikes), and pandol (redirective methodology) are prerequisites for beginning this third phase of training. This drill should be mastered with both the left and right hands. To begin, the knife should be held out in front of you.



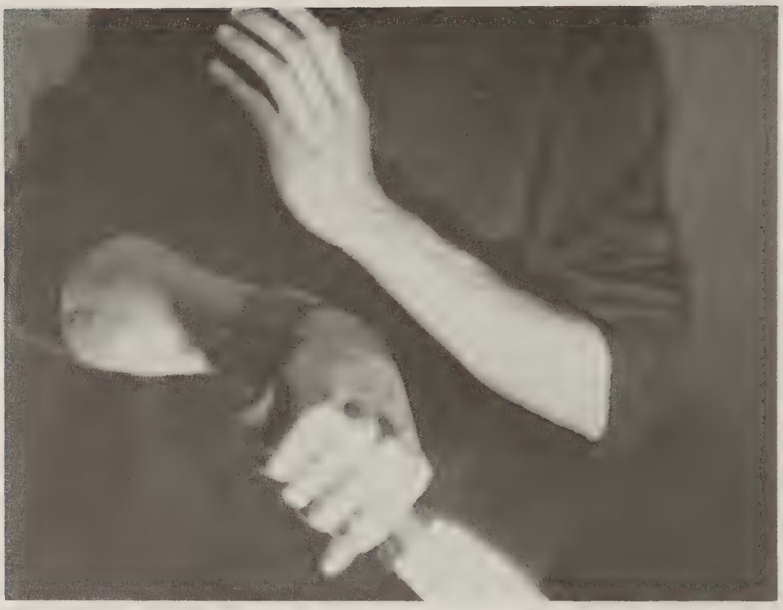
Perform a tight circular motion with the wrist in a counterclockwise direction. Continue the motion in a smooth counterclockwise manner.



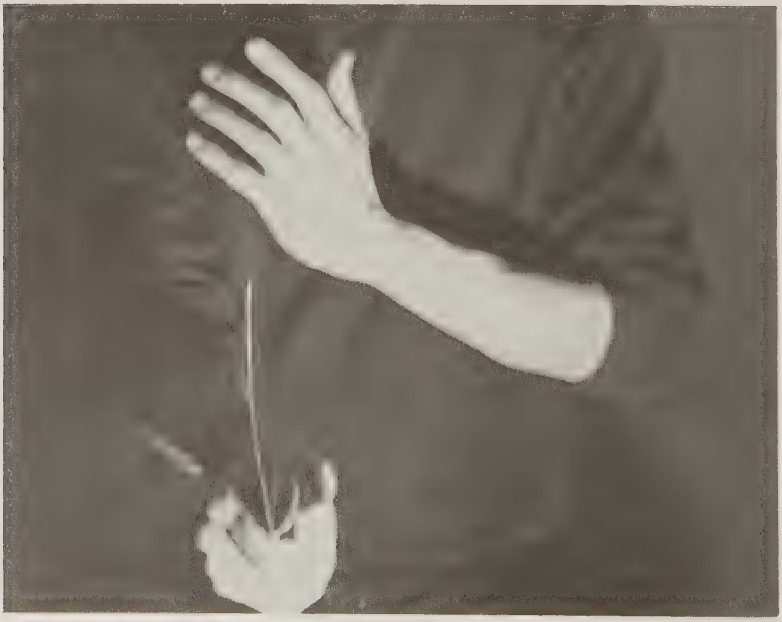
The wrist rotation continues.



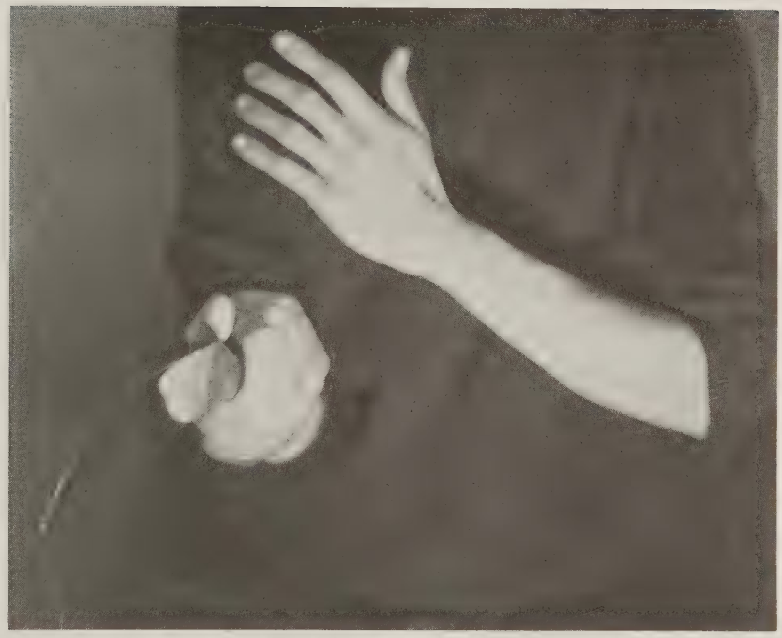
The 360 degree slash is completed.



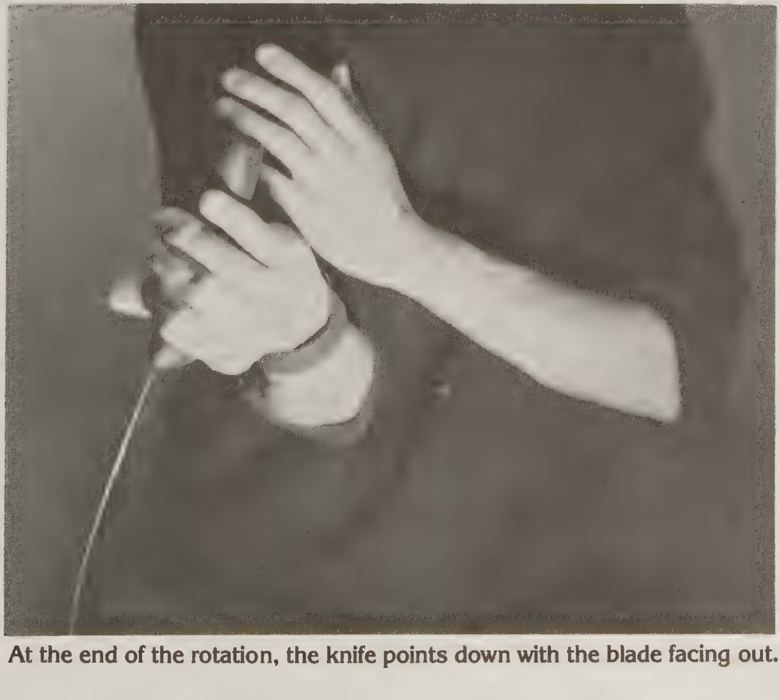
The wrist is then tilted down and a clockwise wrist rotation is initiated. There should be no stops between direction changes; motion should be smooth and continuous.



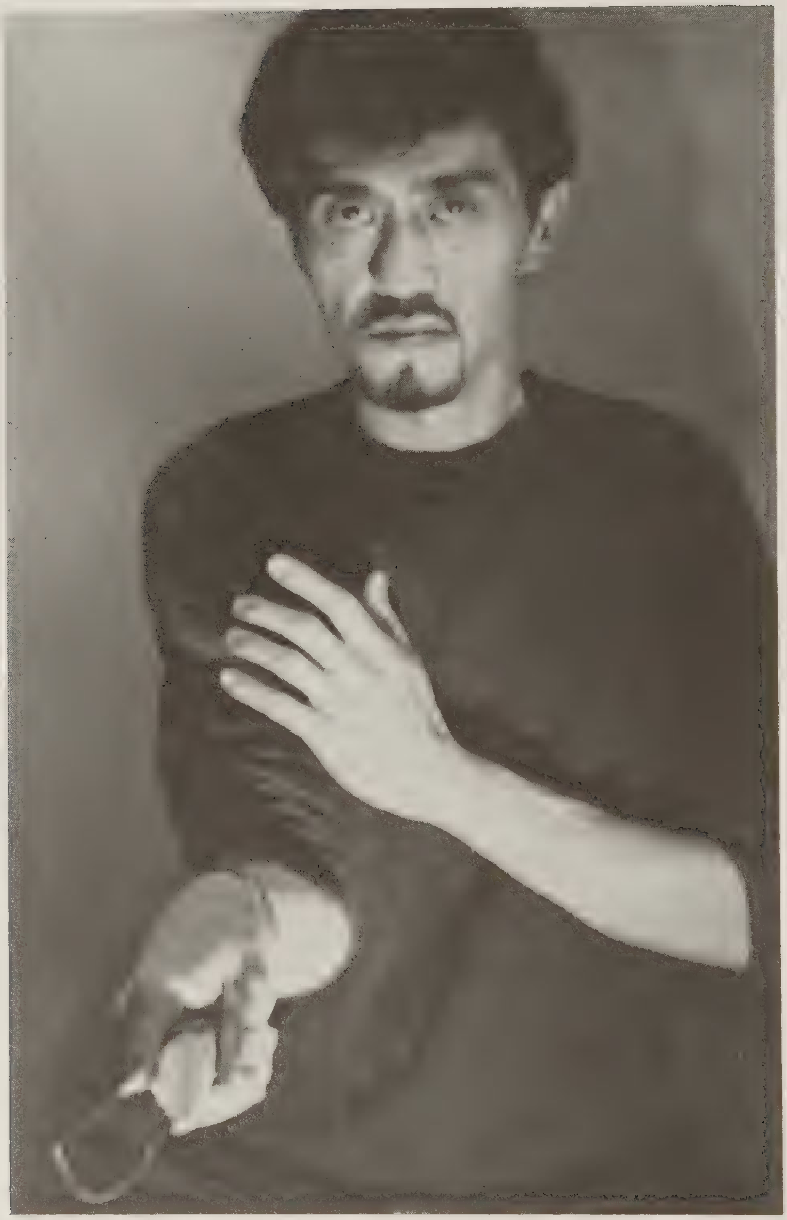
The clockwise motion continues.



There is no interruption in the clockwise slash.



At the end of the rotation, the knife points down with the blade facing out.



The wrist is then forcefully flicked in a counterclockwise direction. Whether a stick or knife is used, every portion of the arc can be used for striking, slashing, etc. The moves can also serve to deflect oncoming attacks, disengage grabbing maneuvers, and create illusions to confuse the opponent as to the intentions of the user.

14. Sinawali Training

At this fourth phase of training, the stick fighter training to use his butterfly knife in a real fighting encounter must realize that each phase of training must be carefully mastered before the next level is begun. At this level of training, many of the previous phases are reintroduced under practical (as opposed to the earlier, theoretical) circumstances. The first three phases stressed wide movements (the trainee will begin to understand that many of the same principles will exist), except now the techniques will be tighter, corto kadena movements (short, inside movements), which typify the Visayan stick-and knife-fighting arts.

This fourth phase of training will stress essential knife- (or stick-) fighting elements such as understanding and being able to use basic angles and proper body mechanics to enhance the fighting techniques. In addition, the trainee is taught to use economical movement and develop faster reflexes by tightening the maneuvers and using smaller, but stronger moves against the blocking and countering opponent. The practitioner must either achieve these qualities or fall victim to his own slowness.

These shorter movements are taught by the Visayan master using a training method called *sinawali* ("weaving"). The term comes from the analogy to cloth: the weave of one fiber (fighter) is precisely related to the angle, direction, and relationship of the other fiber (his opponent).

Sinawali, as the beginning form of fourth-phase training, has three types: the single sinawali (single stick, hand, or knife), the double sinawali (the double stick, hand, or knife), and the reverse sinawali (the techniques are altered to broaden the ways in which they can be applied).

All sinawali is practiced with a training partner, and the interplay between partners must be approached with serious concern, since the trainees will eventually work with razor-sharp butterfly knives.

The initial moves and counters must be performed precisely for the prescribed set to progress. Any changes or alterations invalidate the two-person format. The sets, because they are so well-designed and clear, give the practitioners immediate feedback if the movements have been done correctly. To execute the two-person format, each fighter must be aware of the attacking move, where the target (opening) is, and how the move will strike; only in this way can the defender respond to the attacker. Each move elicits a response from the training partner.

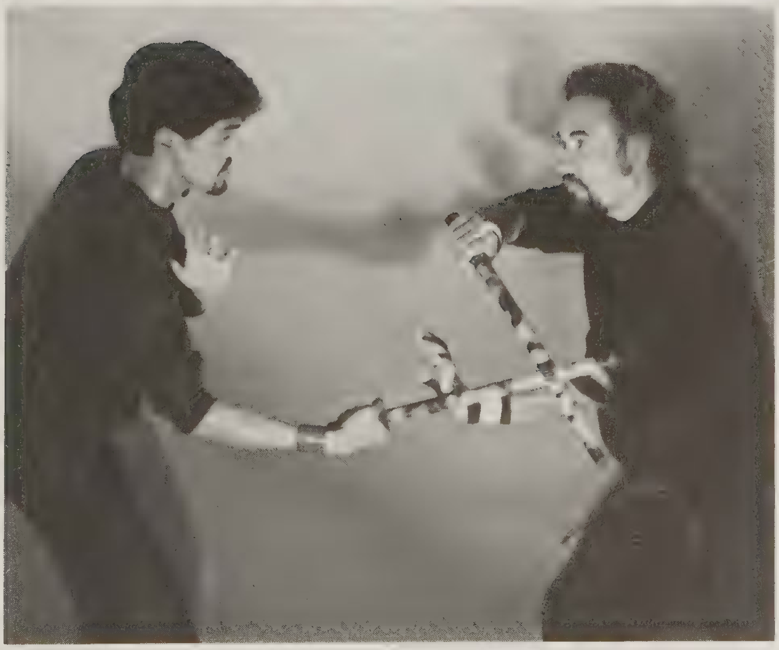
Each move-response pattern has a different target in the high, middle, or low sections of the anatomy. This applies not only to close-range, frontal movements, but to the whole body, which should be viewed as a spiral, always turning and moving to and from the inner to outer sides.

As the offensive partner strikes at one target, the defensive partner blocks or counterattacks in order to create an opening in the partner's defense. Each student must continually attempt to find the opponent's exposed targets while keeping his own protected—an art acquired by learning the anchor strikes, in which the elbows remain close to the body.

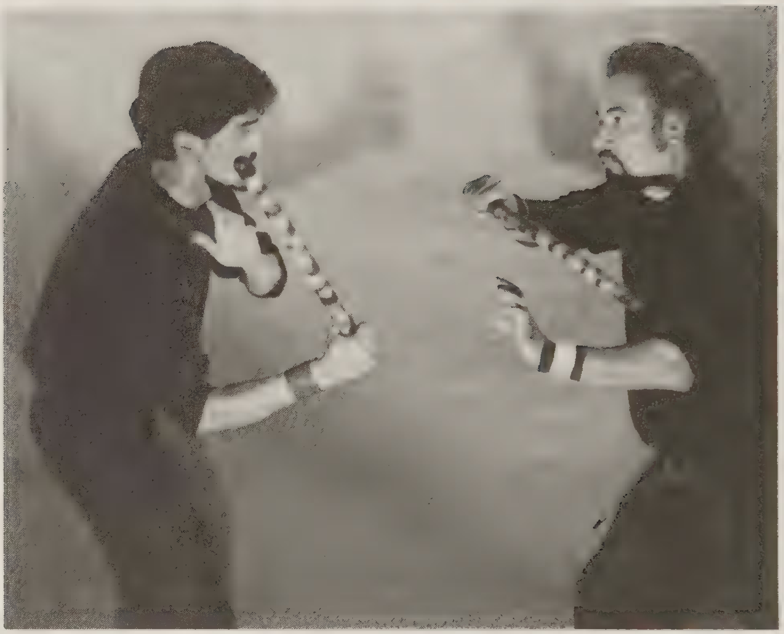
Agility, timing, balance, V styles of footwork, knowledge of pa-on, abaniko terradas, ankla terradas, and pandol, in addition to a keen concentration, are all essential to performing the sinawali. In order to respond quickly and accurately, these responses must become second nature; there is not time when practicing a sinawali two-man exercise to think about a move. If the exchanges were real, which eventually they will be, thinking about a move would result in a casualty.

You should find a serious and enthusiastic training partner to help you master the sinawali drills—of course you will be helping him achieve the same level of proficiency at the same time. The moves of a sinawali drill alternate between the two partners, and as the forms progress, roles should be reversed, so that both offensive and defensive moves are mastered.

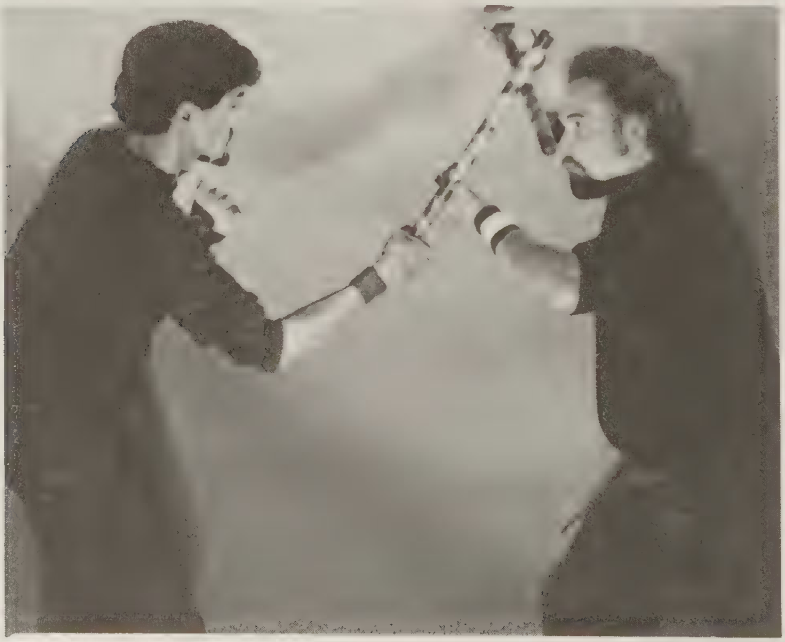
It should only be after the hands and stick sinawali arts have been fully learned that the more deadly blade sinawalis be attempted. Blade sinawali movements are much closer, more precise, and much, much quicker, but use the same principles as the hand and stick sets.



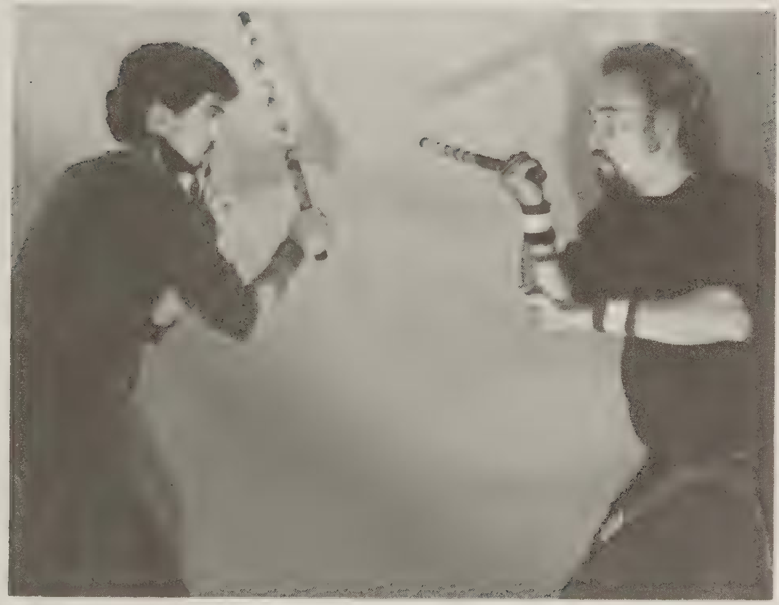
Once the single-stick sinawali drill is mastered, the same methodology can be applied to the knife. The first strike is initiated by the left partner. Note the positions of the free hands.



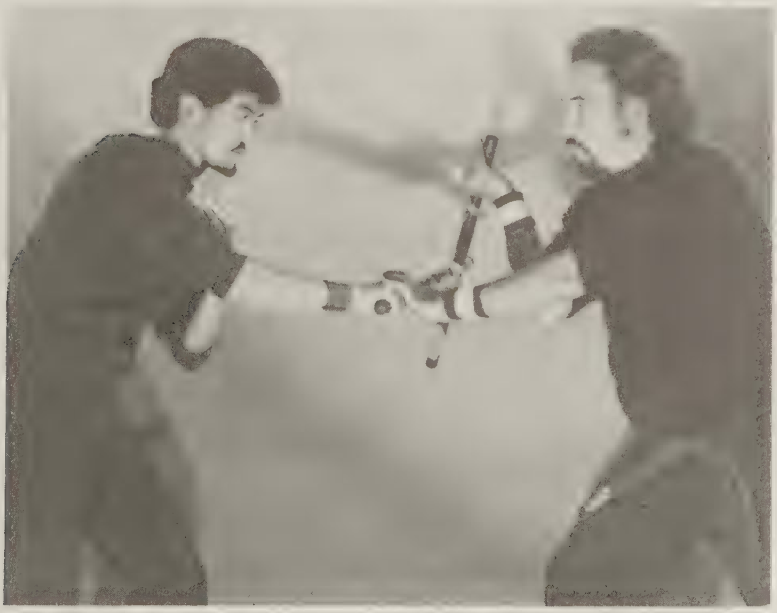
The left partner retracts his weapon and prepares for his second assault.



The attack is blocked and a check is initiated.



Disengagement occurs.



A side strike initiated by the left partner is quickly blocked. This short drill can be continued indefinitely. Once both partners are familiar with the routine, they should switch sides.

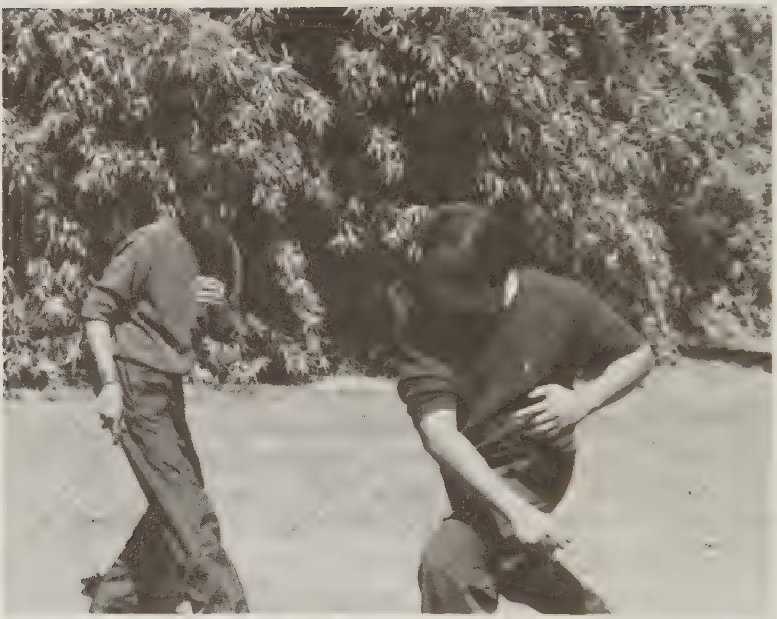
15. Defenses, Combinations, and Tricks

The Visayan knife-fighting expert has options for defense usually neglected during combat by a less skilled fighter; these are due to his intense training and long experience. The Visayan knife fighter is highly skilled in all seven of the defensive options, and knows when and where to apply them.

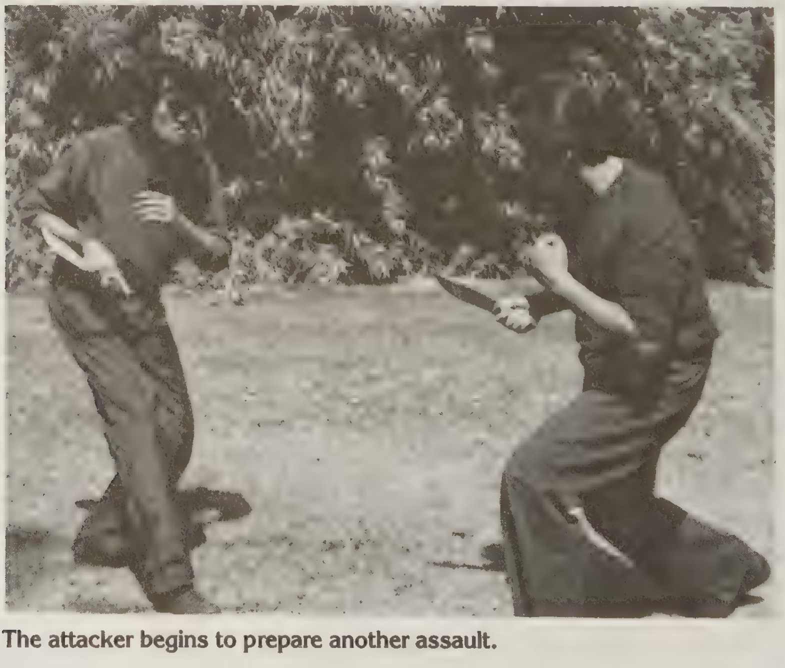
The seven primary defense options the Visayan master has at his disposal include, but are not limited to:

1. Evading the attack completely.
2. Evading the attack while executing a counterattack.
3. Intercepting the attack.
4. Intercepting the attack and then counterattacking.
5. Jamming or neutralizing an attack and then counterattacking.
6. Cutting, slashing, or ripping away a restraining maneuver, if the adversary has penetrated to close range.
7. Applying an offense after the aggressor has initiated an attack.

Circumstances; the opponent's actions, reactions, and positioning; type of aggression; quickness and skill of the adversary; and your own expertise will all play a vital role in determining which type of defense tactic to apply in a given situation. If one of the seven defenses does not work as you had planned it, do not attempt to use the same one again. As the old Visayan Filipino knife fighters say, "Always be unpredictably unpredictable."



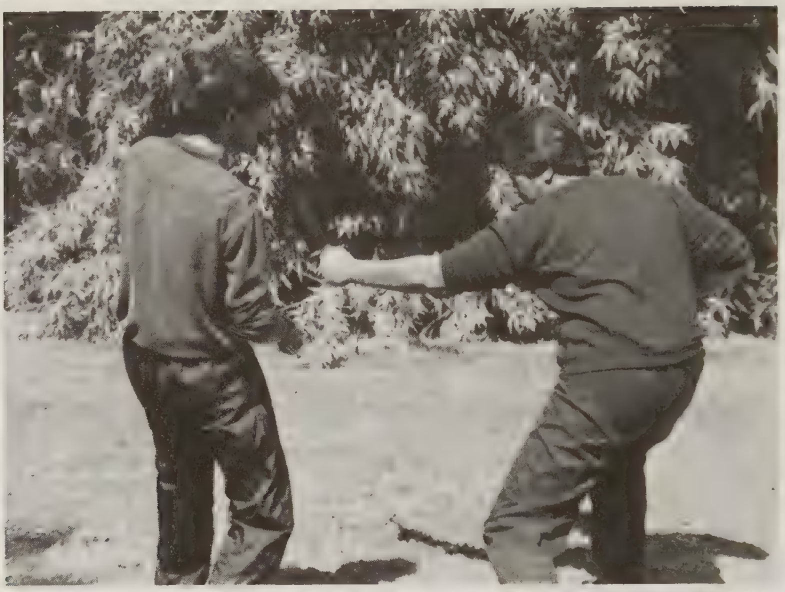
Defense 1. Evading an attack completely. The attacker has made a broad slash at the knife expert.



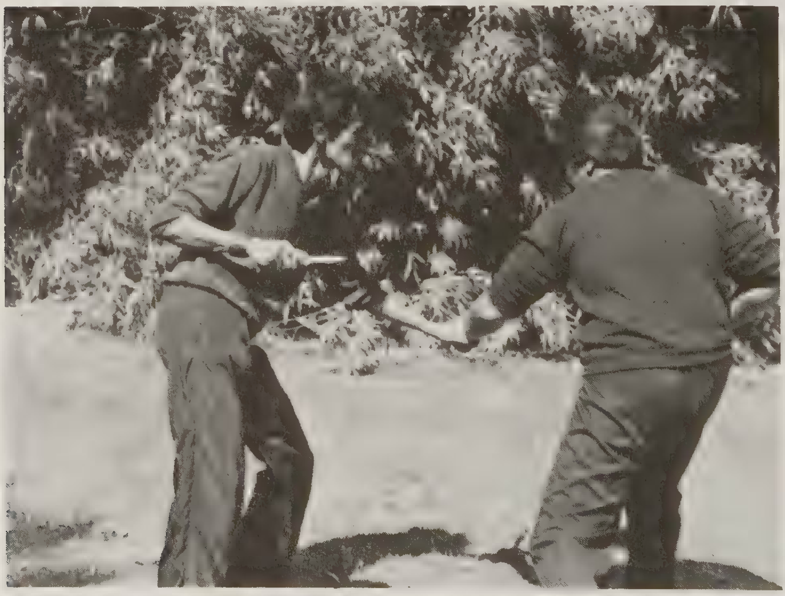
The attacker begins to prepare another assault.

As the attacker lunges forward, the expert quickly sidesteps to avoid contact.

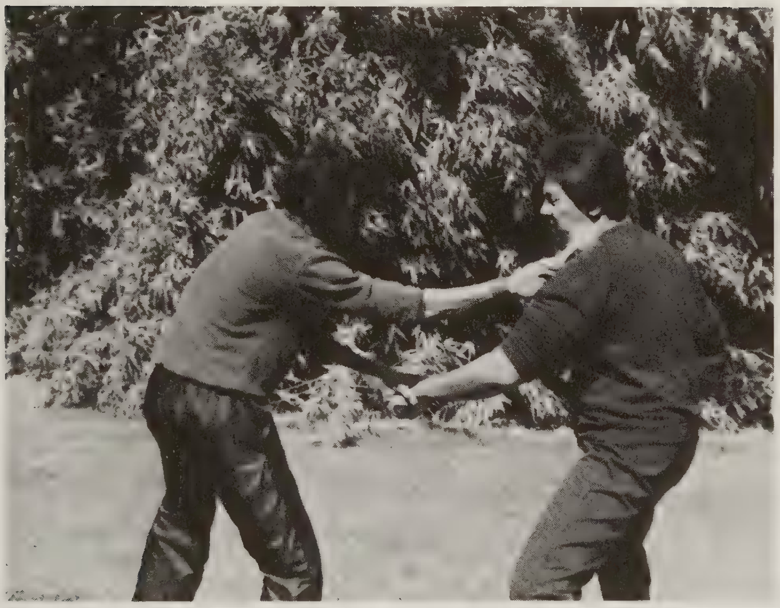
As the attack extends forward, the knife master shifts to the opposite side to avoid the assault.



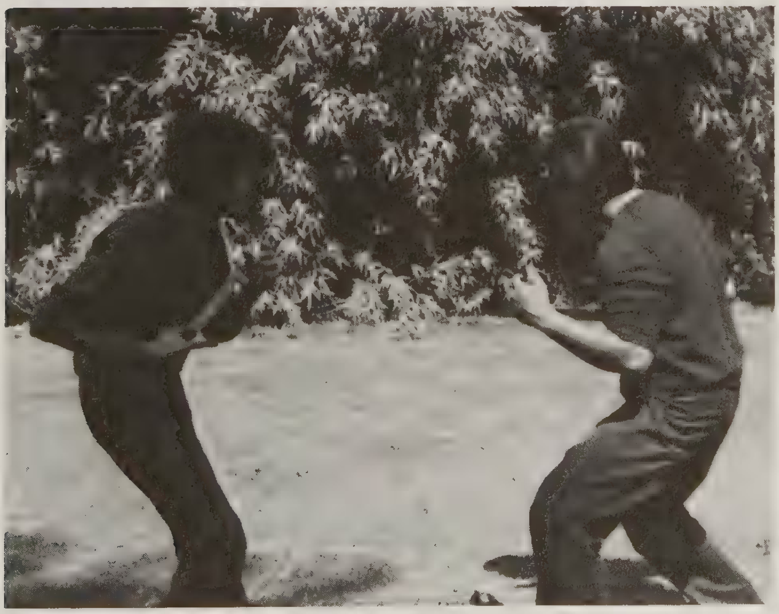
Defense 2. Evading the attack while executing a counterattack. The attacker has executed a diagonal slash, which the expert evades while maintaining close enough range to counterattack.



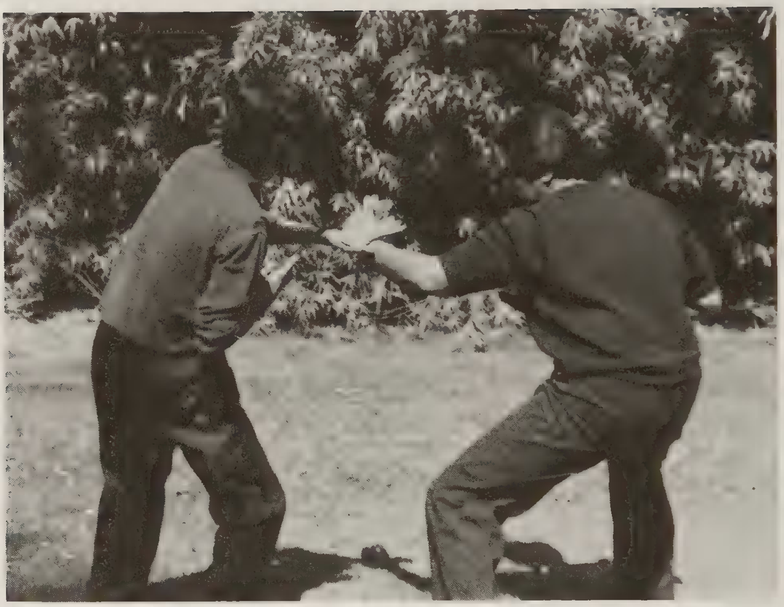
The expert performs a check (in this case, a grab) with his free hand against the opponent's weapon hand.



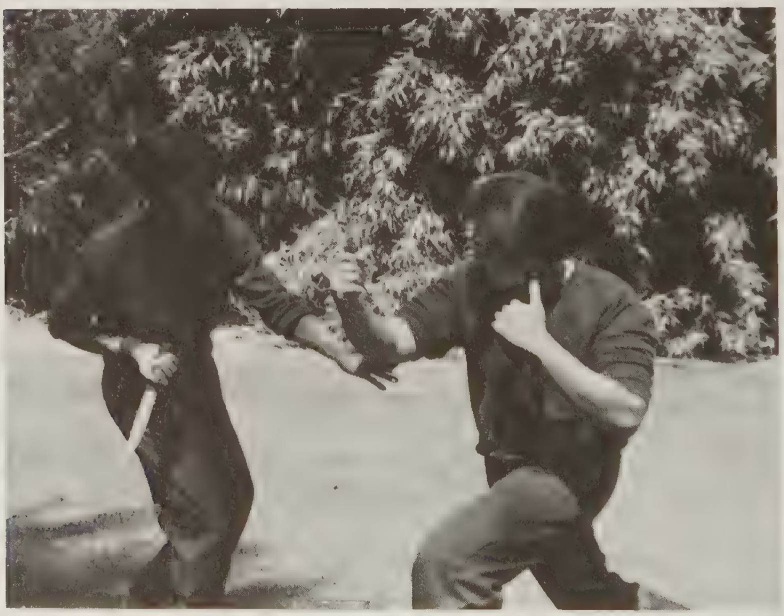
The blade master places the butterfly blade against the attacker's neck, and the attacker is "persuaded" to drop his weapon.



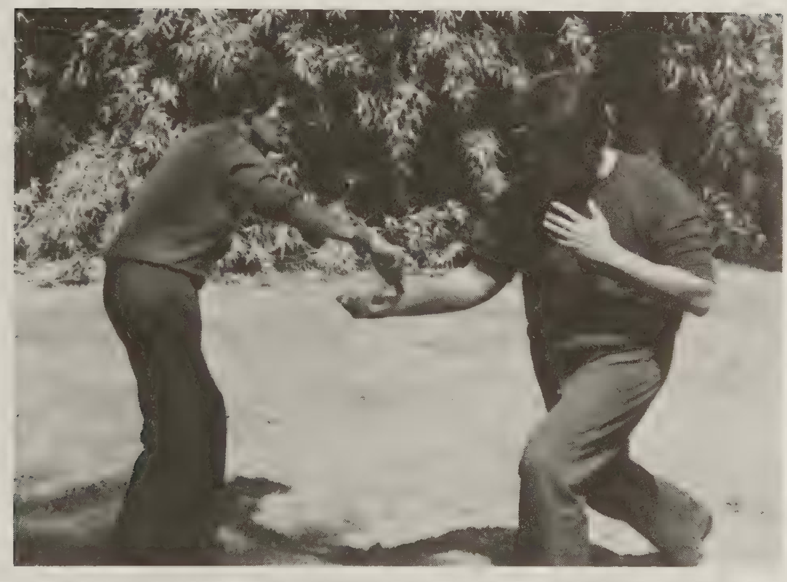
Defense 3. Intercepting an attack. The attacker begins his assault by executing a lunge with his free hand.



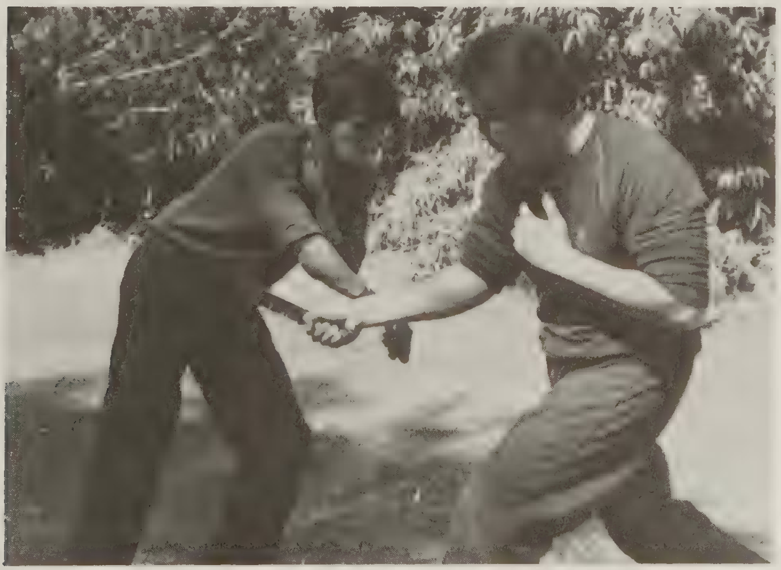
The blade master responds to the feint by neutralizing the maneuver with a check.



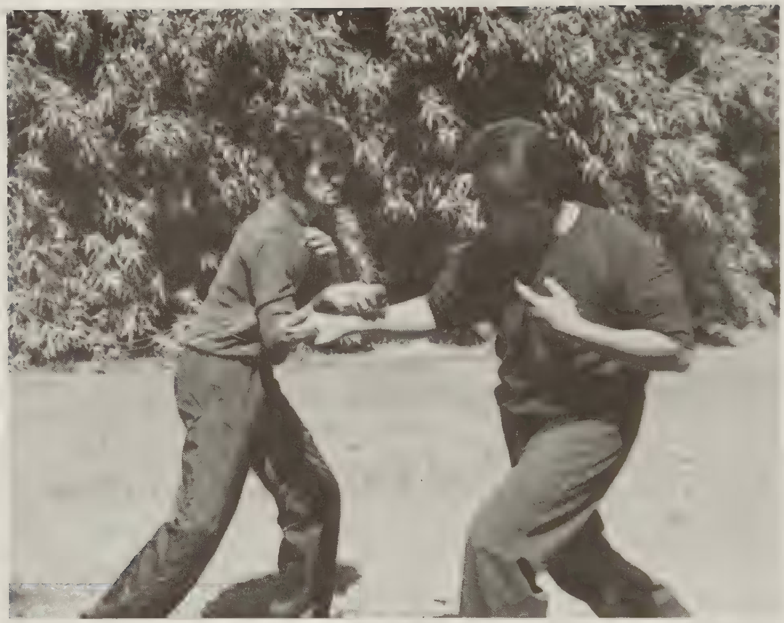
The attacker then presses inward with the knife attack. The knife fighter expects this and sidesteps to the other side of his opponent.



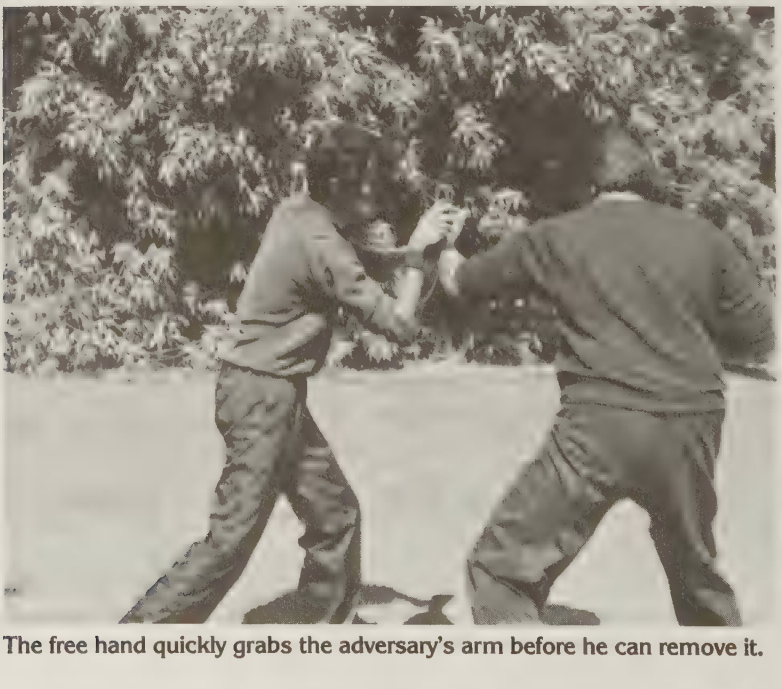
The blade master turns his knife to the side so as not to seriously harm the antagonist, but to demonstrate that he could have easily slashed the arm to the bone.



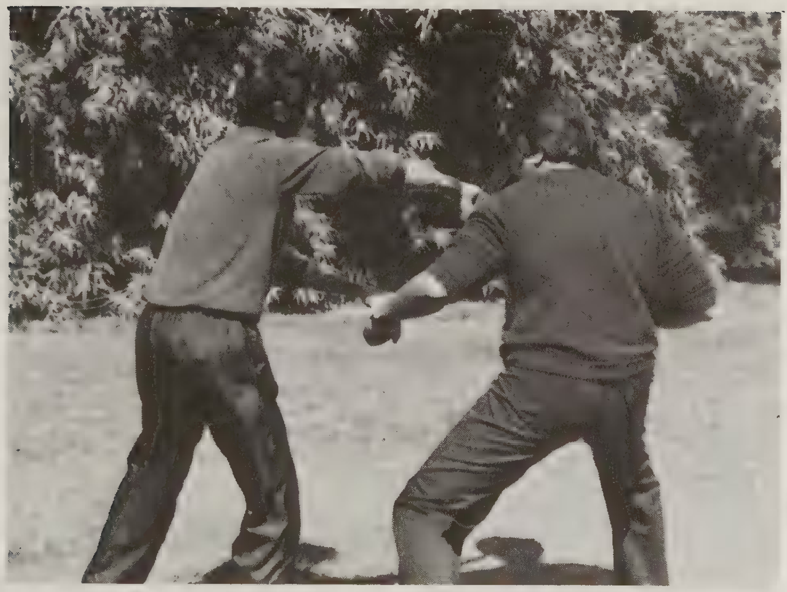
Defense 4. Intercepting the attack and then counterattacking. The attacker slides in and executes a close-range low-level stab. It is immediately intercepted by the blade edge of the knife fighter's knife held in the back-grip position.



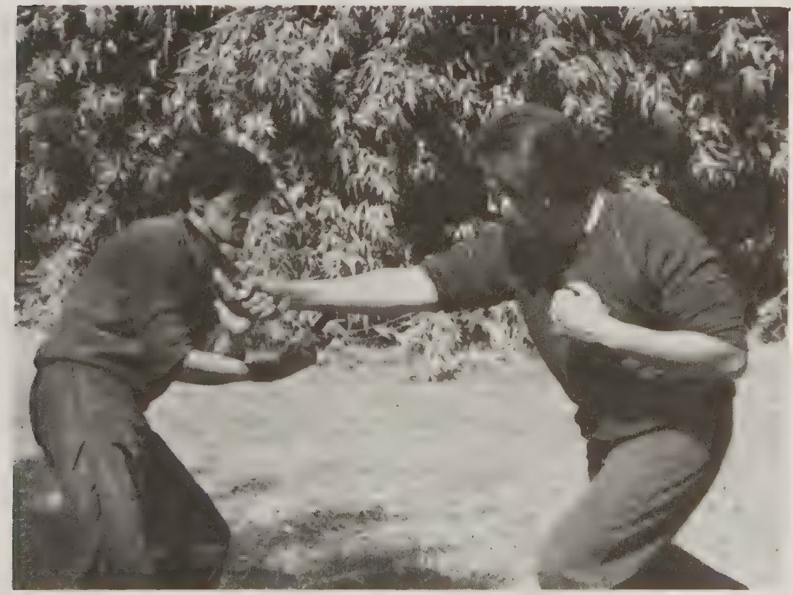
The expert slashes along the opponent's extended arm while simultaneously bringing his free hand into play.



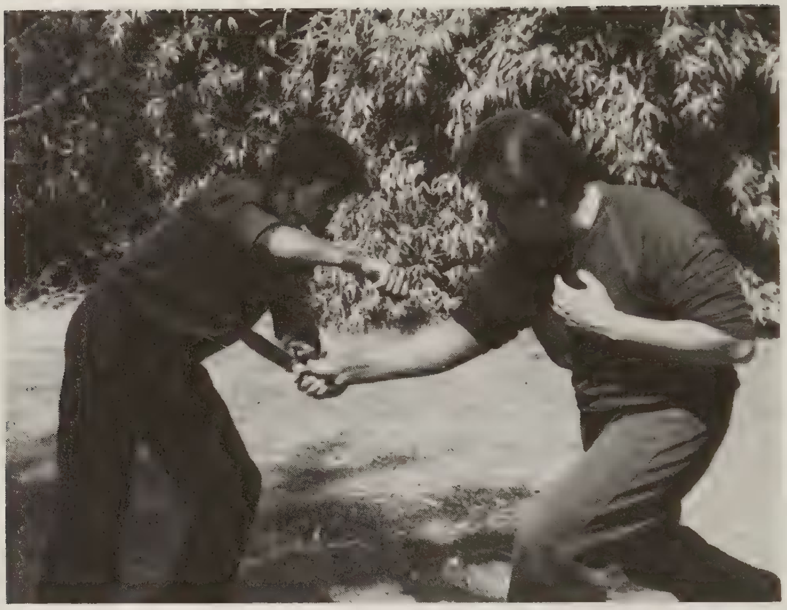
The free hand quickly grabs the adversary's arm before he can remove it.



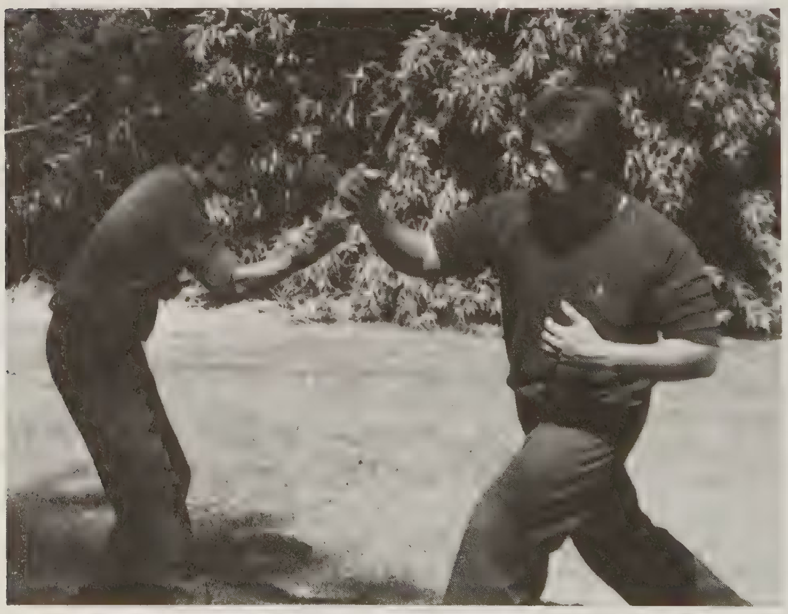
The knife master redirects his blade upward toward the opponent's neck for the counterattack.



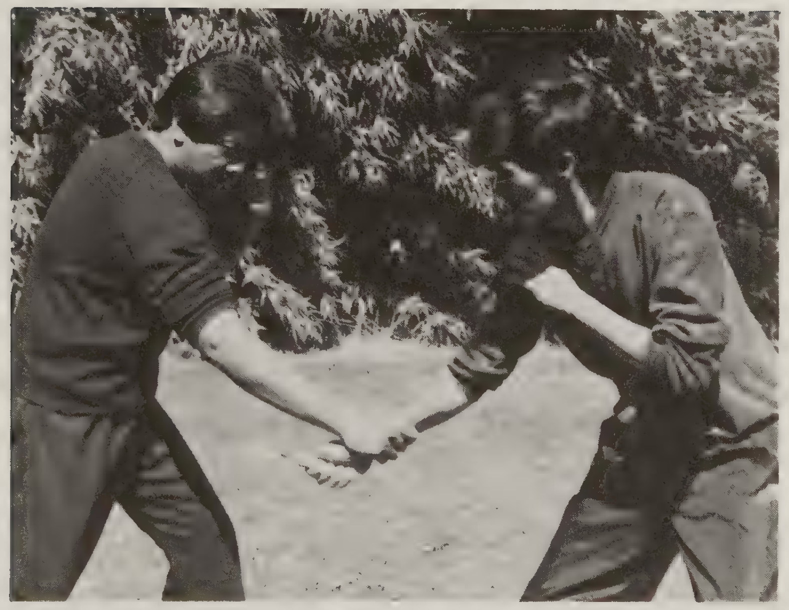
Defense 5. Neutralizing an attack and then counterattacking. As the opponent attacks, the knife expert moves in and checks the lunge while cutting the opponent's arm.



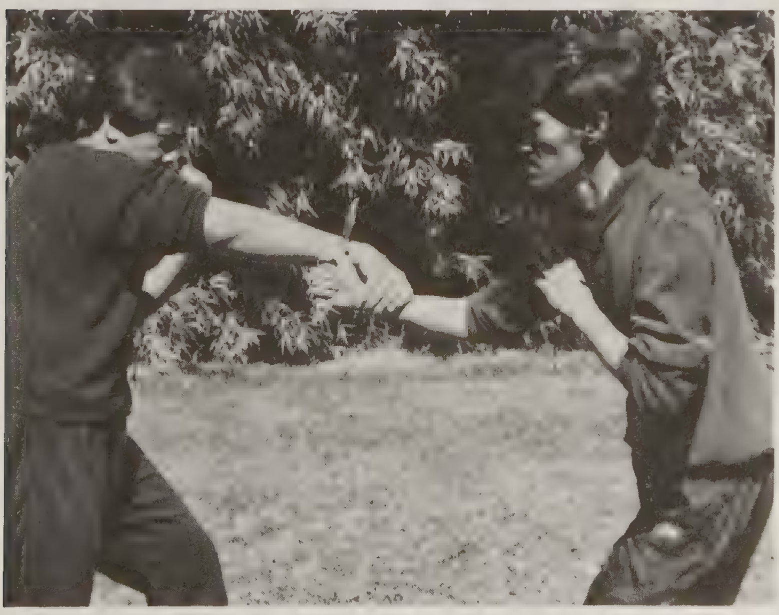
While keeping his free hand in contact with the opponent's weapon hand, the knife expert executes another slash, this time to the upper forearm.



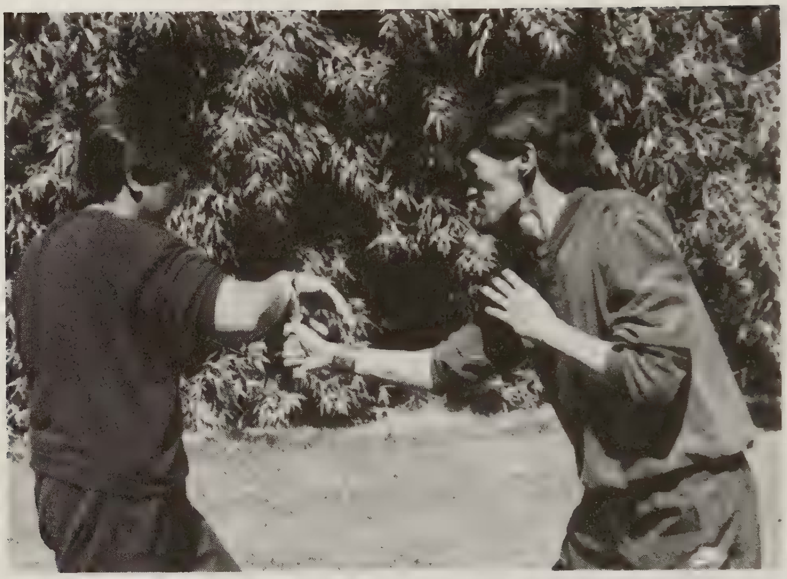
As the attacker attempts to disengage, the expert continues to slice at the arm being retracted.



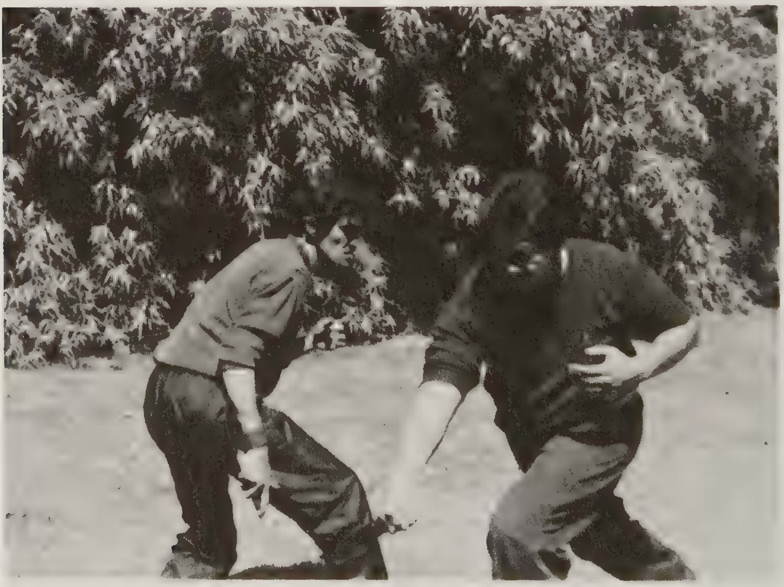
Defense 6. Breaking a restraining maneuver. The knife fighter's weapon arm is grabbed.



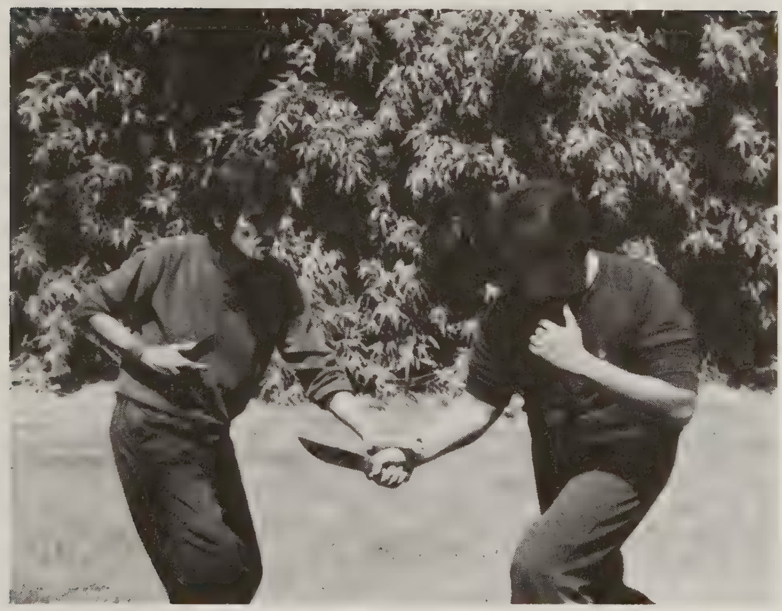
The knife fighter quickly executes a clockwise wrist roll and places the blade along the opponent's arm.



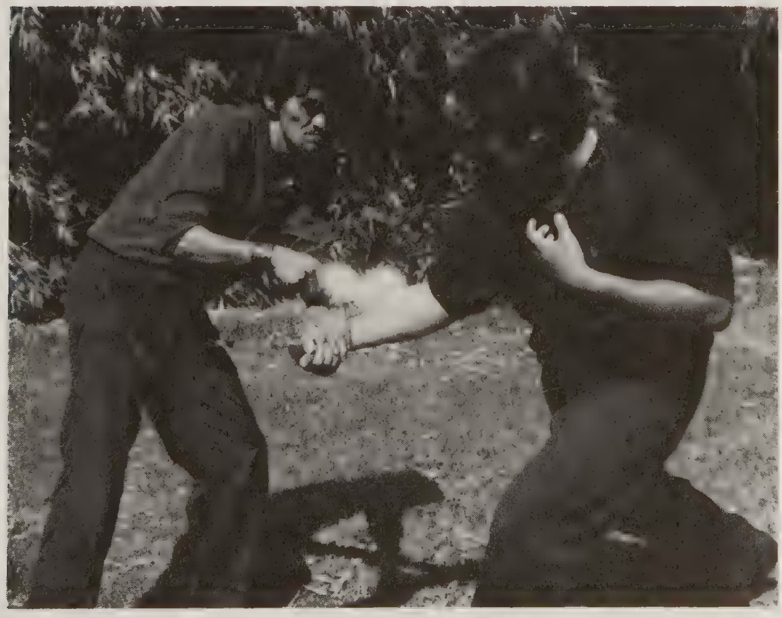
A wrist snap (pandol technique) forces the antagonist to release his grasp, while simultaneously, the knife fighter slashes the wrist. He swiftly follows with one of the seventeen slashes of death.



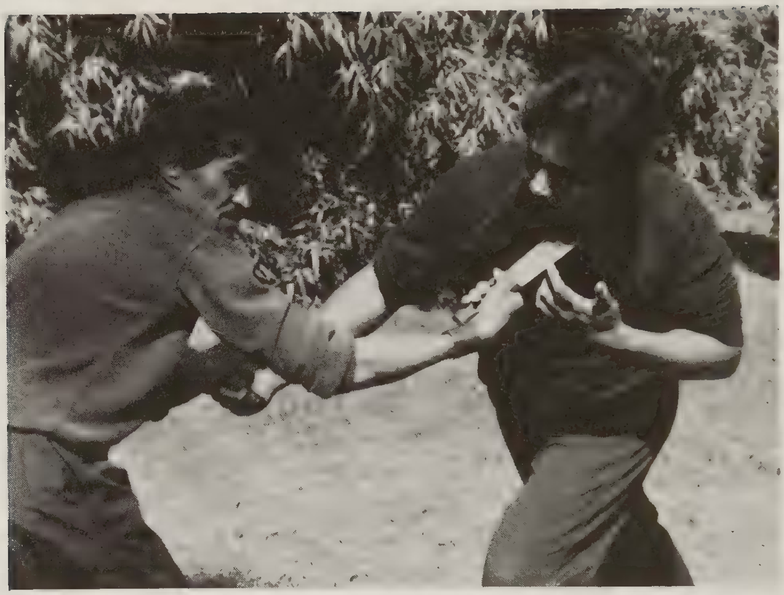
Defense 7. Applying an offense after the aggressor has initiated an attack. As the adversary executes a low-level attack, the knife fighter slides his leg out of the way of the attack.



As the antagonist begins to redirect his attack, the expert shifts position and checks the attacker's hand.



The expert quickly counterattacks by slashing the exposed arm of the adversary.



The counterattack is continued with a more lethal slash to the exposed neck of the victim.

LETHAL SLASHING COMBINATIONS

The Visayan knife masters call slashing combinations "amarras." Amarras can be an effective offense, but the philosophical tenets of the Visayan knife fighter dictate that they should be used only for retaliatory purposes.

This lethal combative art emphasizes a natural, flowing continuum. Because of this fluidity, you must study how the techniques are combined. If you ignore the connecting movements in favor of the slashing or poking techniques, you will have missed the object of the training.

Referring to the chapter on the seventeen slashes of death and applying those skills will make learning lethal slashing combinations easier. Also, the abaniko terradas and pandol chapters will be useful in helping to achieve the fluidity you need.

You can create these combinations yourself, remembering that the continued flowing action must be maintained. Emphasize logical positioning, inherent feel of the weapon, positioning relative to the opponent or training partner, and technique.

Do not get so elaborate in designing combination sequences that you lose track of reality. Remember that the opponent's actions are going to be the primary prompt to your actions. You can't think, but must feel a combinational remedy to suit a particular situation. Do not memorize a sequence and attempt to apply it to an ideal situation—there will never be an ideal situation.

VISAYAN KNIFE-FIGHTING TRICKS

After the knife-fighting student has mastered sinawali, he is introduced to pa-on. Some consider these ploys devious, but Visayan masters consider them tools of the craft, and find the butterfly knife well-suited to this dark side of their art.

Pa-on translates literally as "feeding," indicating the way the Visayan master lures his unsuspecting foe into his web of illusion. He feeds the adversary a false maneuver, which the adversary is forced to accept, or become a victim of his own nonacceptance.

While a fist fighter may attempt to deceive by absorbing the opponent's punches, strikes, or kicks to dish out in turn his own brand of devastation, the knife fighter will not take the risk of getting stabbed in a vital organ or slashed across the neck in order to inflict a similar type of injury on the adversary. This is one of the primary reasons for pa-on. The level of intensity of knife fighting itself will generally dictate the actions or reactions of the adversary. Visayan masters use this psychology in pa-on ploys.

Pa-on is similar to the old "bait and switch" sales trick, where one thing is advertised and another is offered when the "sucker" arrives. There are many ways to implement this trick in the art of knife fighting, but the concept remains the same regardless of the ruse used.

Because of the Visayan philosophy and principles of knife fighting, the Visayan fighter would never provoke a fight by taking the offensive role; this minimizes the possibility of falling victim to his own pa-on ruse. A fight with another fighter of the same philosophy would end in a stand off; both would be better off, since there would not be any bloodshed, or need to use their deadly art.

In one of the most common pa-on tactics, a simple fake attack is initiated to force a reaction from the enemy. The reaction tells the knife fighter of the opponent's immediate plans, and also indicates how swift, how smart, and how effective the enemy could be if the fight lasted longer than a few seconds.

An individual without a philosophy to guide his action can be deceived easily by creating an intentional opening to "feed" him. If he thinks his offensive actions can be successful, even given highly adverse conditions, he may initiate them, and the Visayan knife fighter is skilled at providing openings large enough to tempt even the most skeptical antagonist. Once the unwise adversary begins his offense, the Visayan fighter knows what to expect, when to expect it, and how to retaliate.

The Visayan fighter can employ false offensive ploys designed to make the opposition counterattack. When the counterattack comes within range, he begins counteroffensive tactics to intercept or block the assault. When the knife fighter has mastered the art of pa-on, he will be able to plan three to five movements in advance.

Pa-on techniques elevate the practitioner's awareness level. Under critical conditions, speed, power, reflexes, and control must complement the awareness of the knife fighter. This mental-physical relationship must be such that the practitioner is always aware of the reality of the situation. Perhaps that is why the Visayan knife-fighting expert becomes almost religiously devoted to his art.

The following pa-on techniques are only a few of the many diversionary ploys used by Visayan knife fighters, but by using the principles found throughout the text, you can adapt to many actual situations. You should always realize, however, that knife fighting is a deadly serious business and that there is no room for theoretical misappropriations of sound pa-on strategies.

Drawing

The Visayan knife fighter uses drawing to create an opening in his defense, which is used to coerce the enemy into taking a chance, and attacking the opening. When the attack is initiated, the Visayan fighter quickly closes the opening, simultaneously counterattacking.

Force feeding

The force feeding tactic is used to upset the antagonist's rhythm and cause him to counterattack. The Visayan knife fighter attacks the opponent from a mid-range distance. The adversary has several options available to him, and the Visayan reacts according to the actions taken by his victim. If he decides to check the false attack, the Visayan will check and counterattack. If the adversary evades, the knife fighter prepares an aggressive counterploy and proceeds with his original strategy. If the enemy does not react at all, it may be because he is aware of pa-on. If that occurs, the butterfly technician may opt to use another ruse.

Side feeding

Side feeding is used to force the opponent into committing his weapon to the frontal or leading position in relationship to the enemy. (This may be done by drawing the enemy in with another ruse.) The Visayan knife master retaliates to the strong side (the side wielding the weapon) by moving in and attacking the closest portion of the adversary's body, and if the weapon is the closest object, he attacks that as he continues to move in.

Inside feeding

After a draw feed is initiated and the enemy responds to it, the Visayan knife master may opt to feed to the center of the opponent's body. By continually faking cuts and opening up the adversary, the portions of the anatomy between the arms are attacked with some or all of the seventeen basic slashes of death.

The break-rhythm feed

If the opponent has a well-controlled rhythm, the Visayan may opt to vary his own rhythm to upset that of the opponent. By making faking gestures with his force feeds, and using the V stance, he will force the opponent to make an unprepared attack, and the Visayan initiates inner or outside counterattacks.

The multi-feed ruse

This is a tactic in which the Visayan continually executes a series of false force feeds to make the enemy execute an attack. Rather than focusing on the feints themselves, the knife fighter will remain alert to the instant the antagonist attacks, when he will employ a counteroffense technique.

The student of Visayan knife fighting is not permitted to begin using the art of pa-on until he has fully comprehended the distinction between play and reality. For that reason, he is trained in a modified version of real knife fighting, in which practitioners use drills that reflect real knife-fighting tactics. They may be introduced to rudimentary pa-on tactics, depending on their maturity and skill levels. (Even then they are practiced under controlled conditions.) Pa-on practice is a prelude to actual *sumrada* (sparring) that every Visayan knife fighter must learn before he can be considered skillful with the lethal butterfly knife.

16. Knife Fighting on the Streets

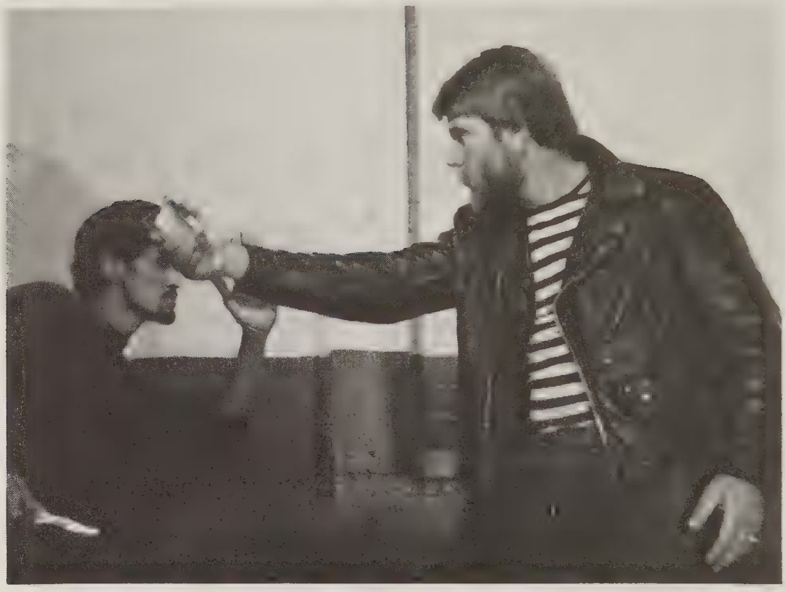
The Visayan balisong expert knows that most street-wise punks act with a brashness induced by drugs or lack of confidence, or out of desperation for money or other valuables, all of which indicate a lack of control or discipline.

The Visayan knife fighter is prepared to deal with such confrontations physically, mentally, and emotionally. When it becomes impossible to avoid a volatile situation, the Visayan fighter has no reservations about using his lethal skills. The attitude of the well-prepared knife fighter is the same on the street as it is in a more peaceful environment.

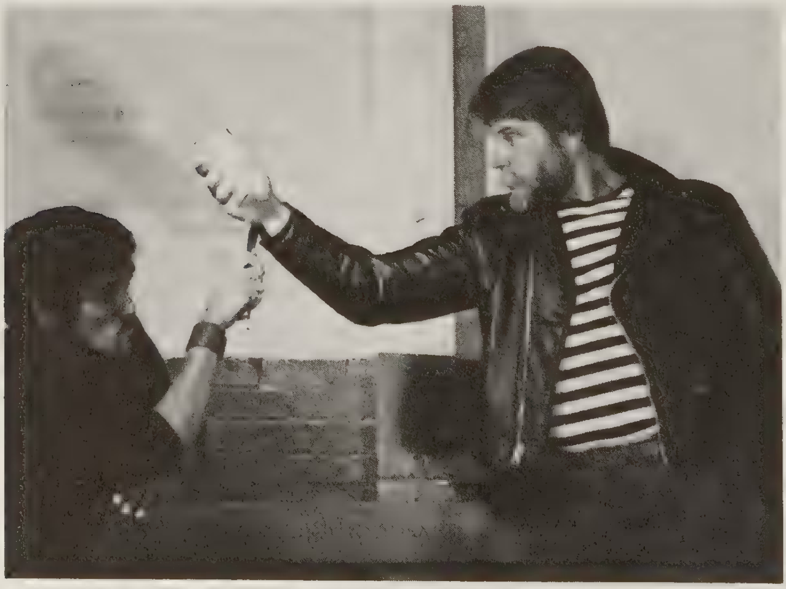
The Visayan fighter has no reservations at all about his actions, because he has already affirmed his belief in Visayan philosophy and principles. He knows that if he has to think about his actions once, his personal safety has been threatened, and chances are it will be too late to defend himself.

While most people are horrified at the sight of a knife pulled against them on the street, the Visayan knife fighter feels right at home. He has spent thousands of hours engaged in close-range knife-fighting practice, and having had a razor-sharp butterfly knife come within fractions of an inch of his vital areas strengthens his ability to remain calm.

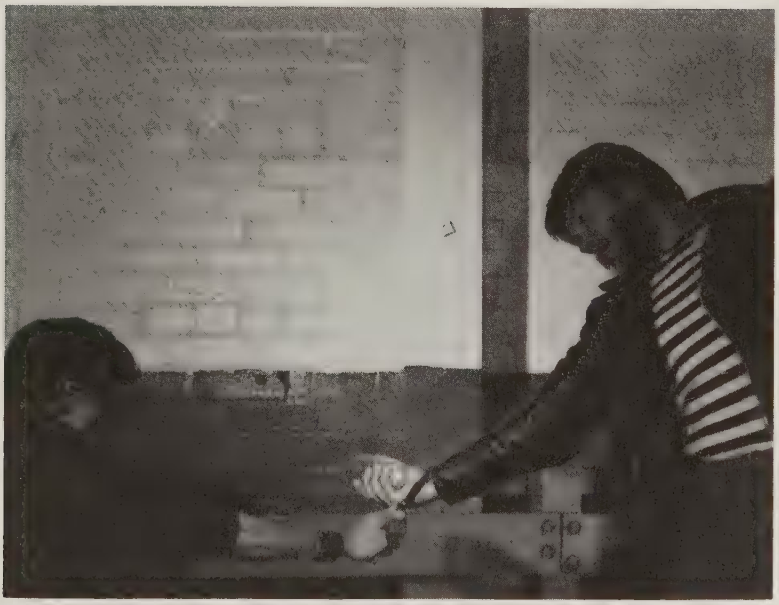
The techniques, principles, and tactics of street fighting remain within the traditionalized style of Visayan knife play. The environment may change, the form of weaponry may change, but the art of knife fighting remains the same.



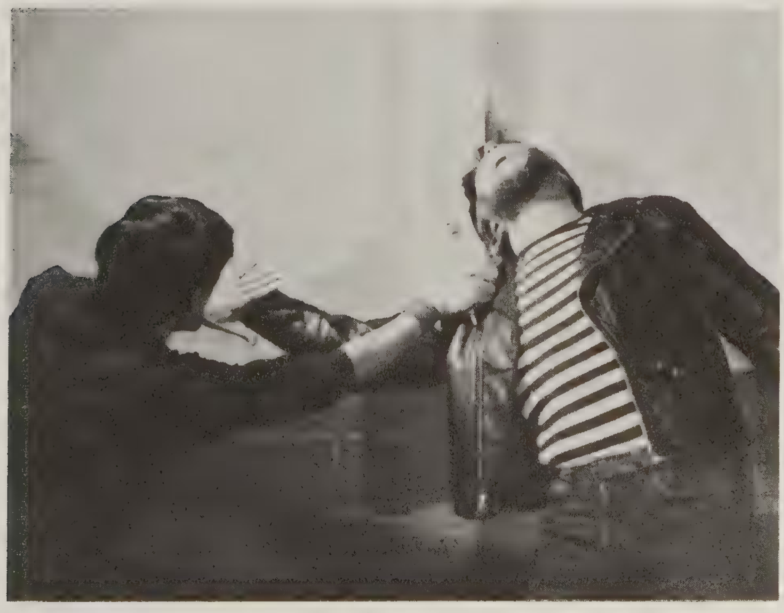
Technique 1. The butterfly knife vs. a broken bottle. As the bottle attack is initiated, the knife expert checks the attack with his free hand while sidestepping the brunt of the antagonist's force.



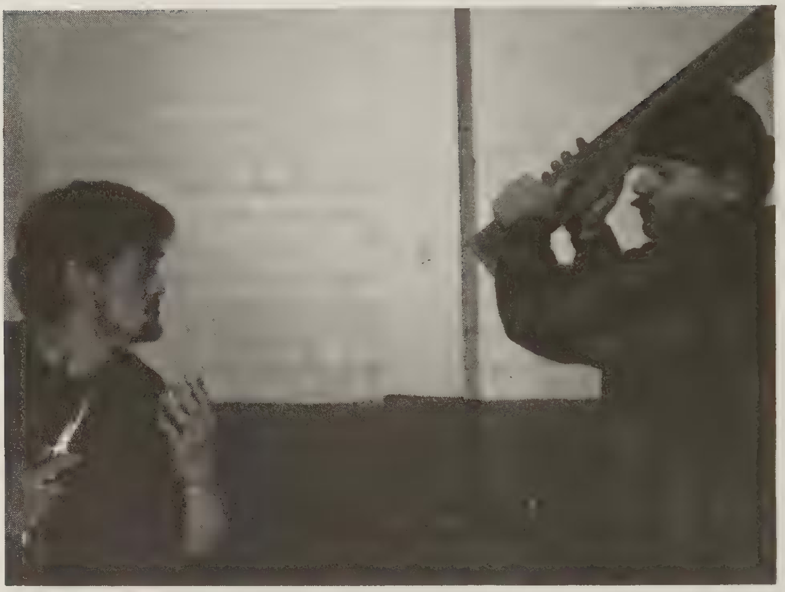
The knife fighter attacks the closest target, i.e., the wrist of the hand wielding the broken bottle.



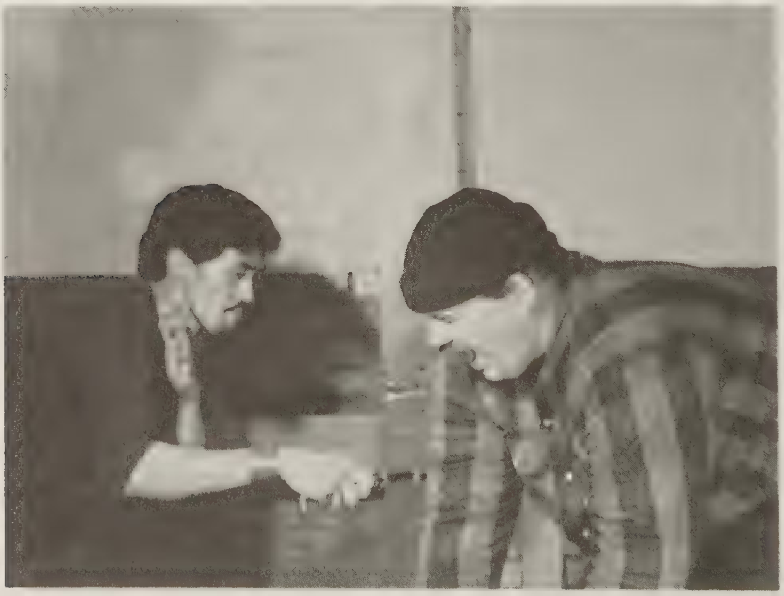
Then a quick slash to the inner arm is executed since the antagonist has not yet dropped his weapon.



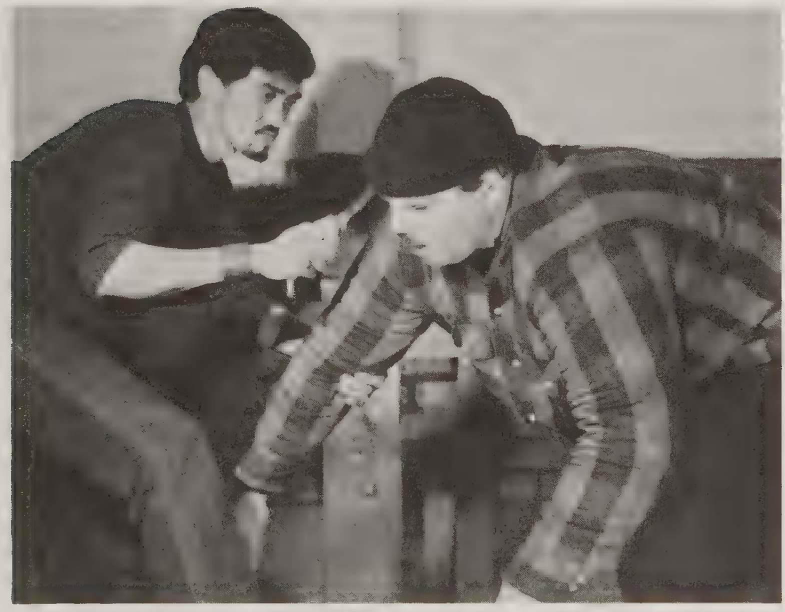
The knife fighter executes a superficial slash to the meaty part of the neck. This entire technique is executed in about one and one-half seconds.



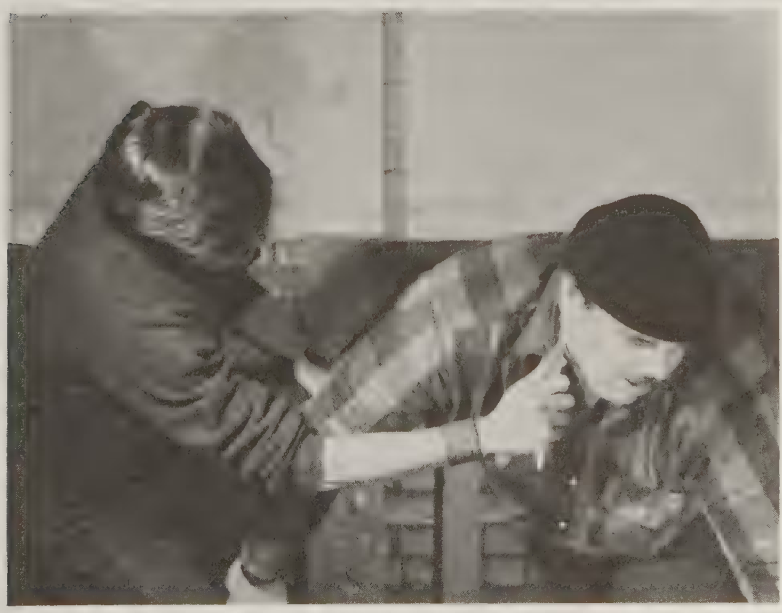
Technique 2. The butterfly knife vs. the stick. The aggressor attacks with a powerful overhead swing.



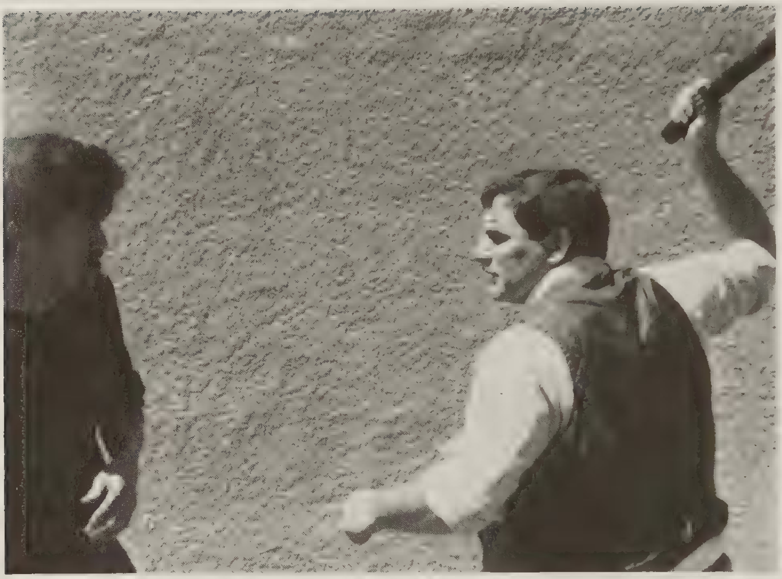
The knife fighter avoids the attack by sidestepping while preparing to use his butterfly knife. He attacks the closest possible target, the upper forearm of the antagonist.



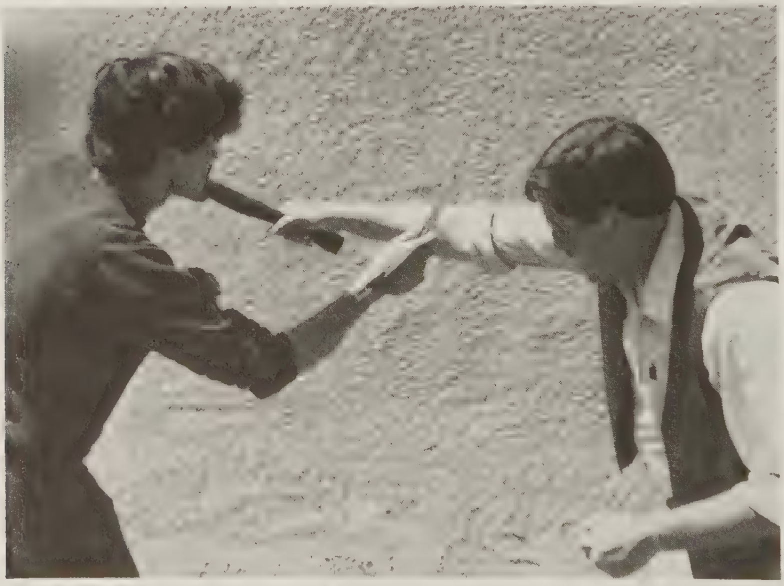
Before the antagonist can recover, the knife fighter grabs the antagonist's right arm.



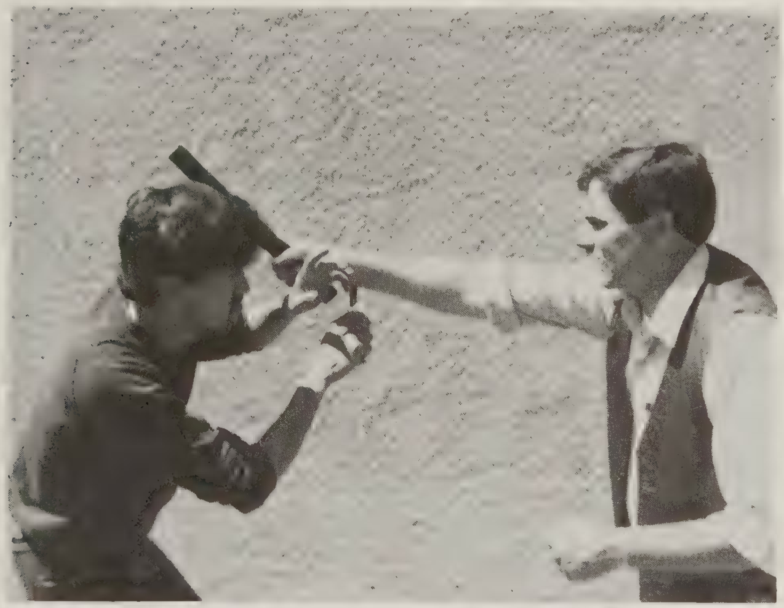
The knife fighter can now intimidate the antagonist by holding the blade of the butterfly knife to his neck.



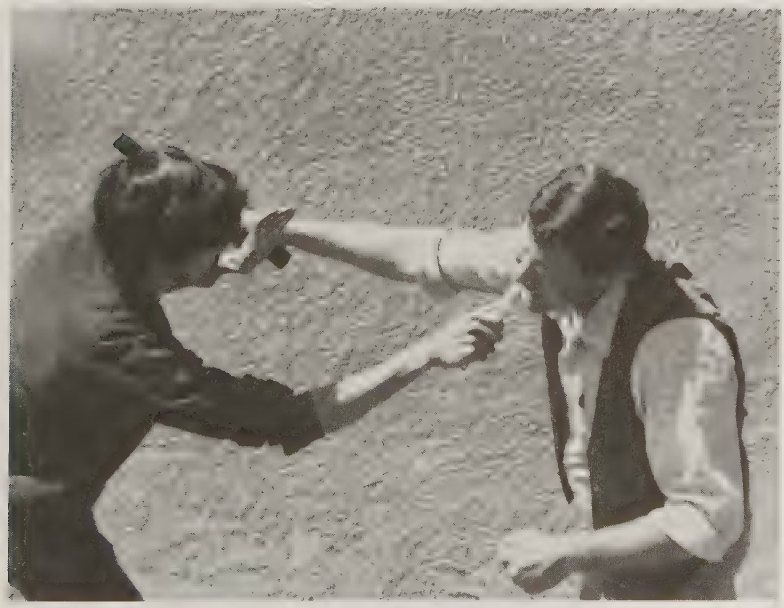
Technique 3. The butterfly knife vs. the overhead club assault. The adversary initiates an overhead assault.



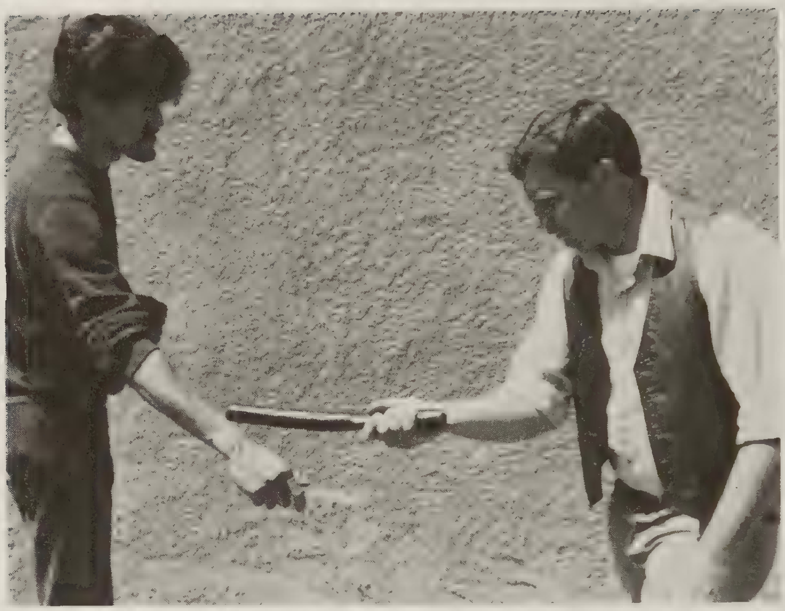
The knife fighter swiftly moves inside, and out of the path of the weapon. This strategy is based on moving in to the opponent's range rather than evading the attack. Simultaneously, the butterfly knife slashes into the veins on the inner arm near the elbow.



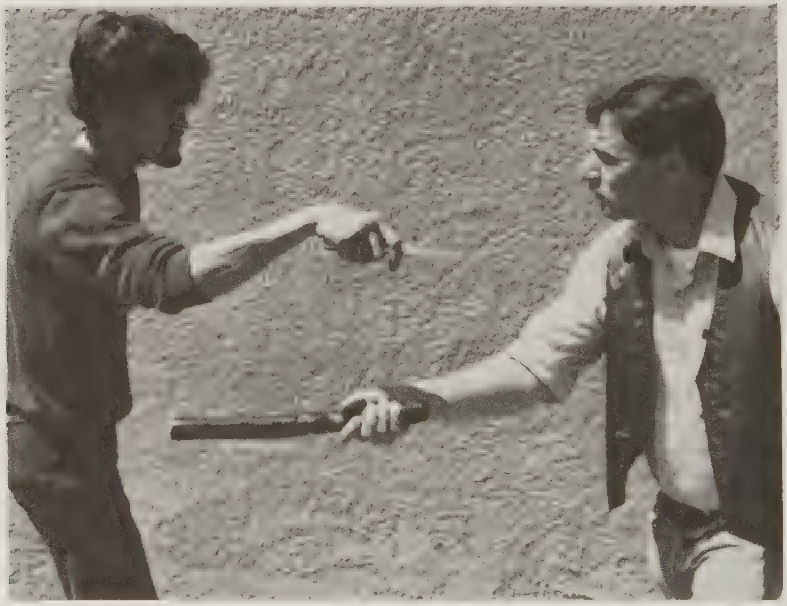
Using a modified pandol strike, the knife fighter redirects the blade to the opposite side and slashes along the outer arm.



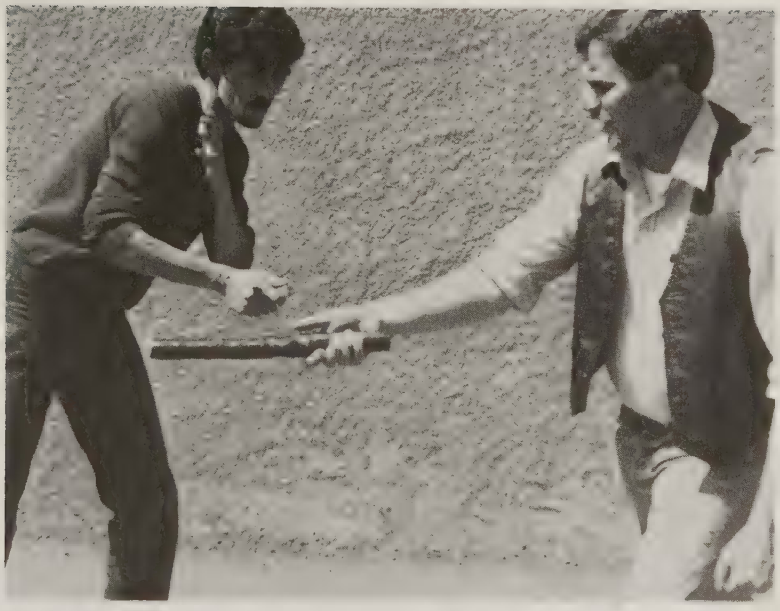
Still moving to the inside of the adversary's position, the knife fighter executes a lethal slash to the artery on the side of the neck.



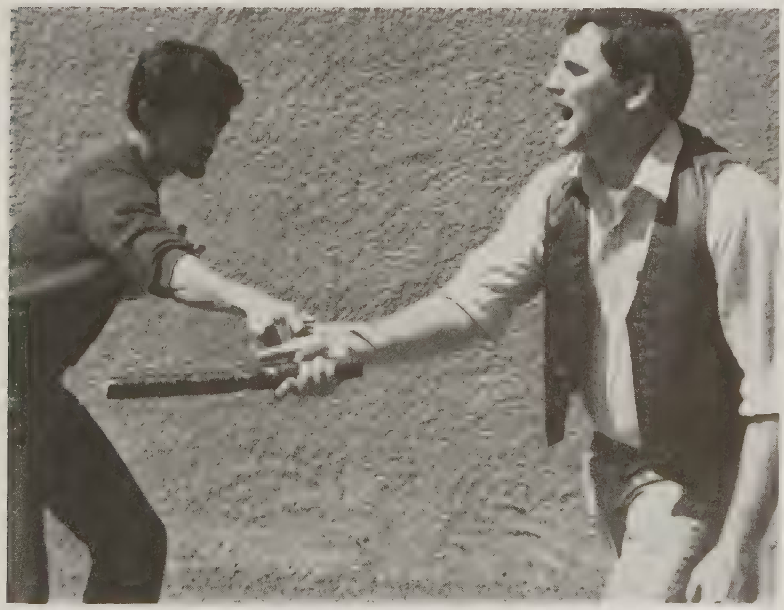
Technique 4. The butterfly knife vs. the lunging club assault. The antagonist tries to knock the knife out of the knife fighter's hand.



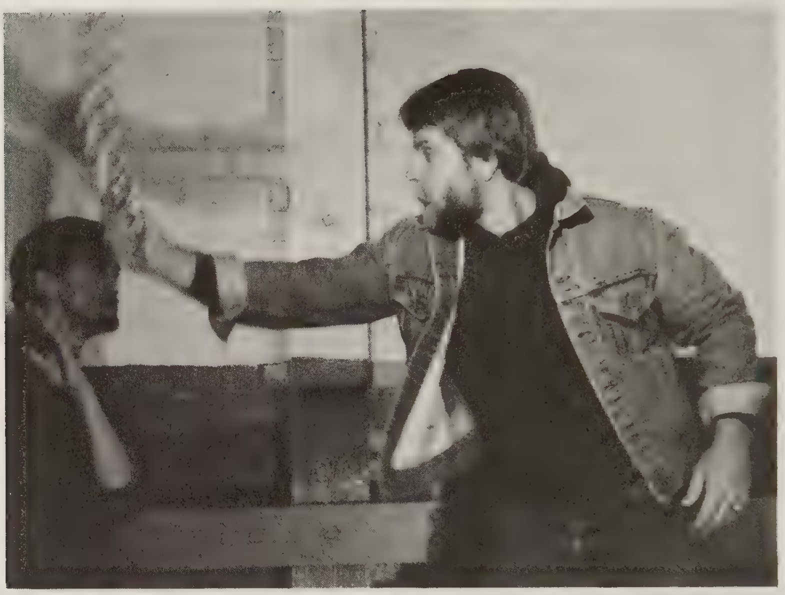
The knife fighter quickly circles his arm around the assault before it can strike his hand.



The knife fighter focuses on the exposed inner wrist where the artery is located.

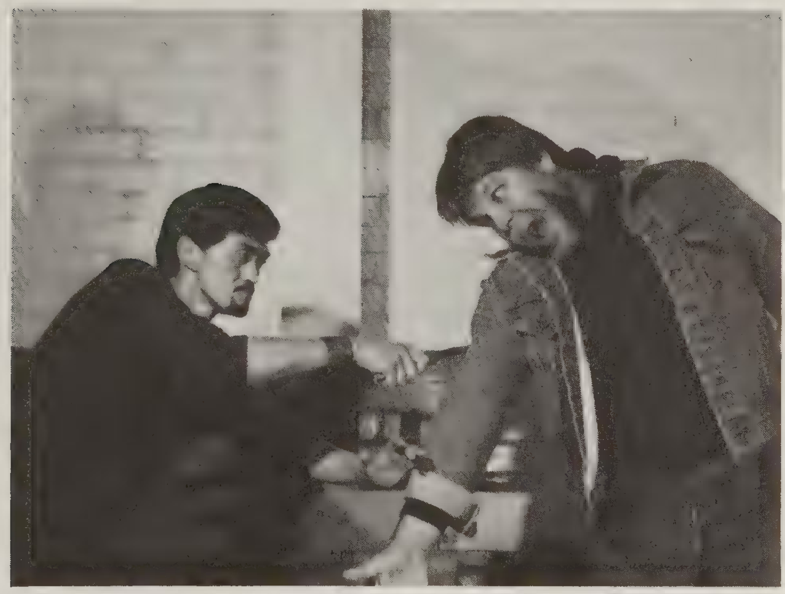


The circular motion of the knife continues downward as the blade slashes the artery on the inner wrist.

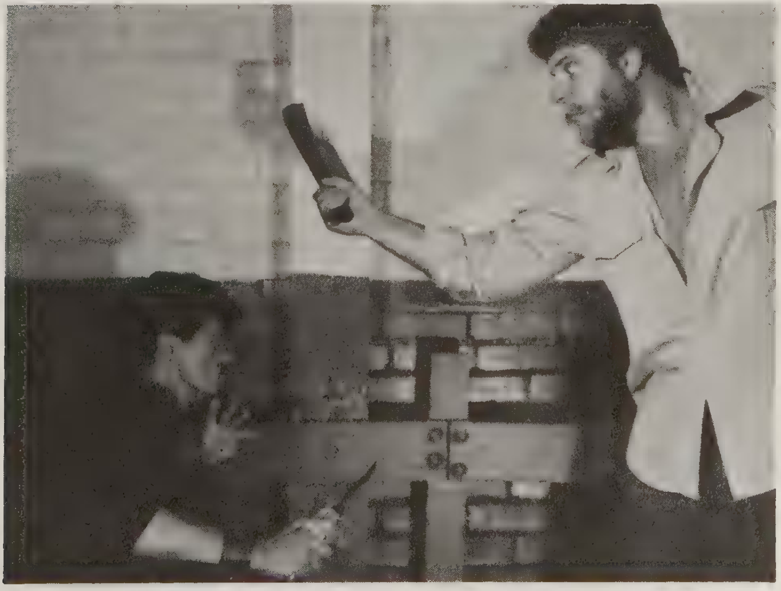


Technique 5. The butterfly knife vs. the chain. As the chain is airborne, the knife expert sidesteps using the V stance and shifts his weight to the side, avoiding the path of the chain.

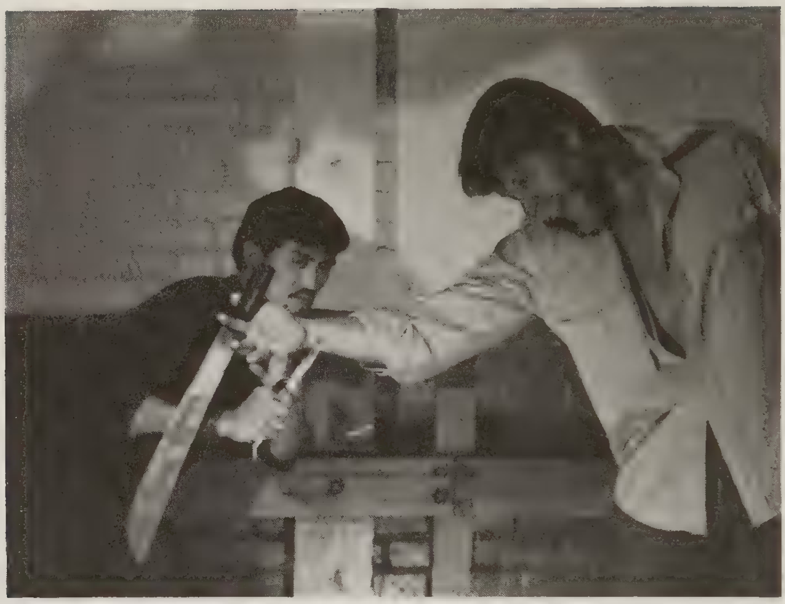
The knife expert grabs the adversary's arm with his free hand before the chain's momentum has subsided.



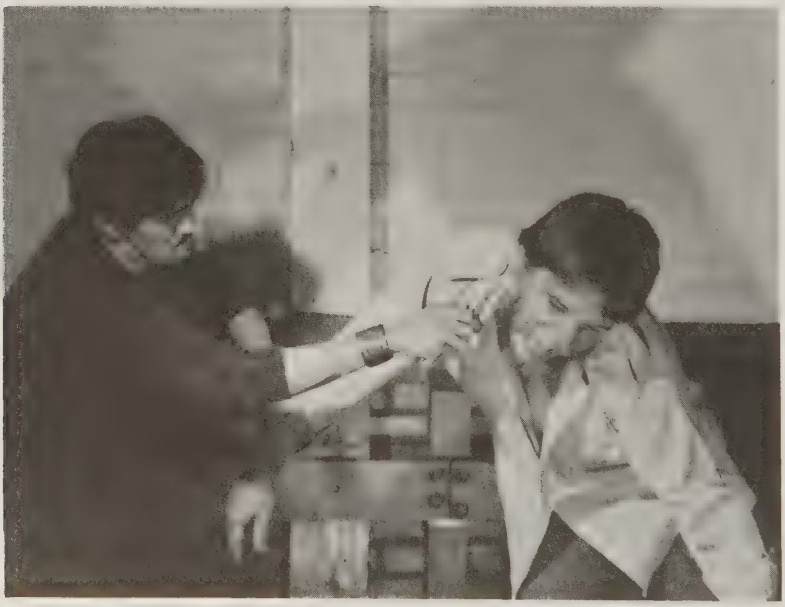
Still checking the attacker's weapon arm, the knife expert stabs him in the upper arm, traumatizing the muscles that control the wielding of the chain.



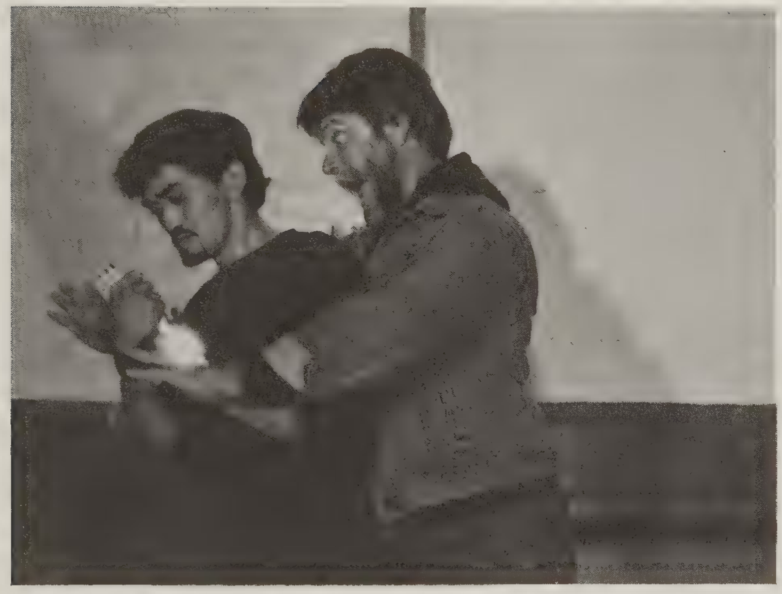
Technique 6. The butterfly knife vs. a larger knife. As the attacker executes a diagonal downward slash with the larger and longer machete, the butterfly-knife master moves under and around the attack.



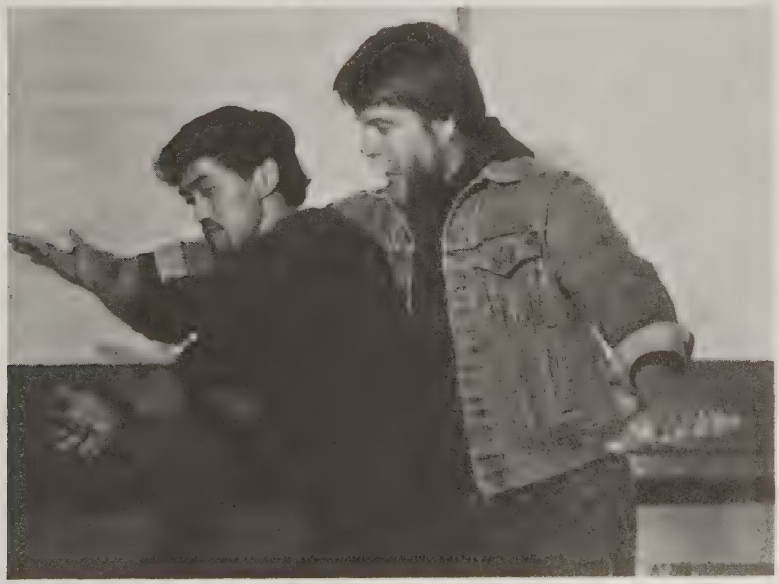
Rising up on the other side of the antagonist's arm, the knife fighter coordinates his rise with an upward cutting motion against the attacker's wrist. By severing the wrist tendons, the attacker loses control of the machete.



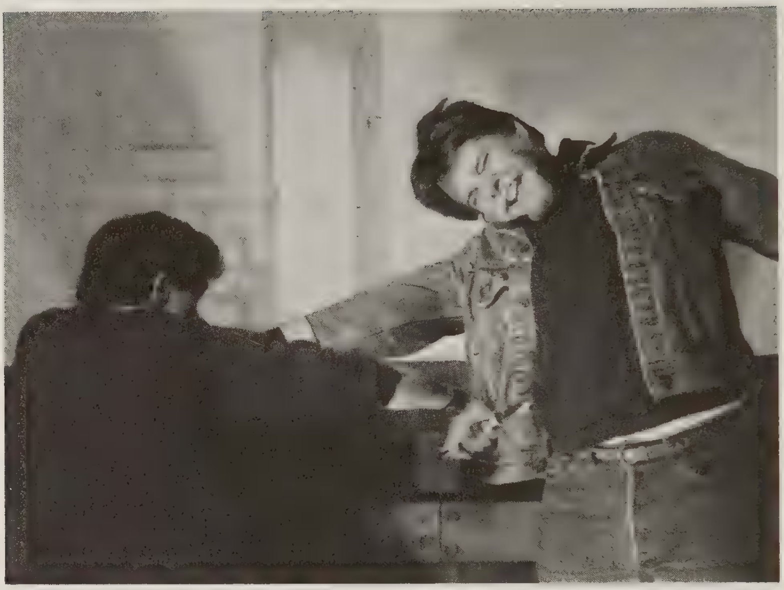
A second counterattack is directed to the ear.



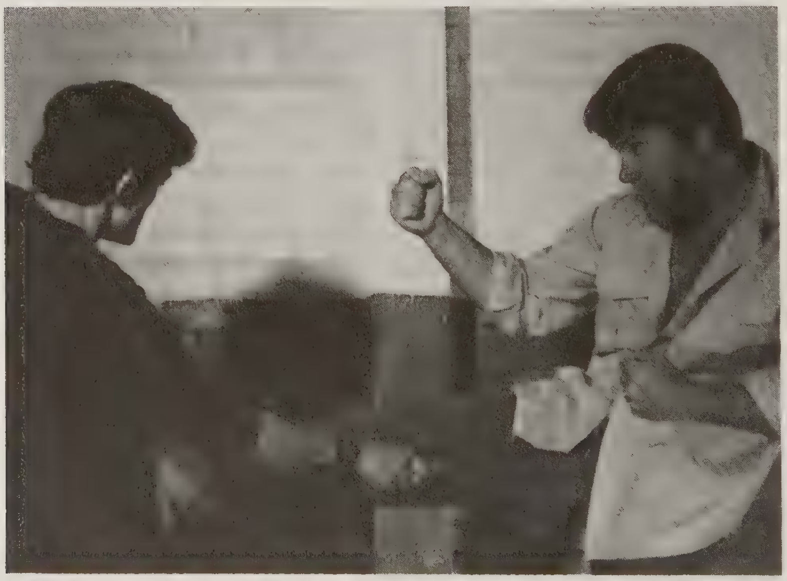
Technique 7. The butterfly knife vs. a rear bear hug. As soon as the knife fighter is gripped from behind with a bear hug, he stabs the antagonist's left hand, the closest accessible target.



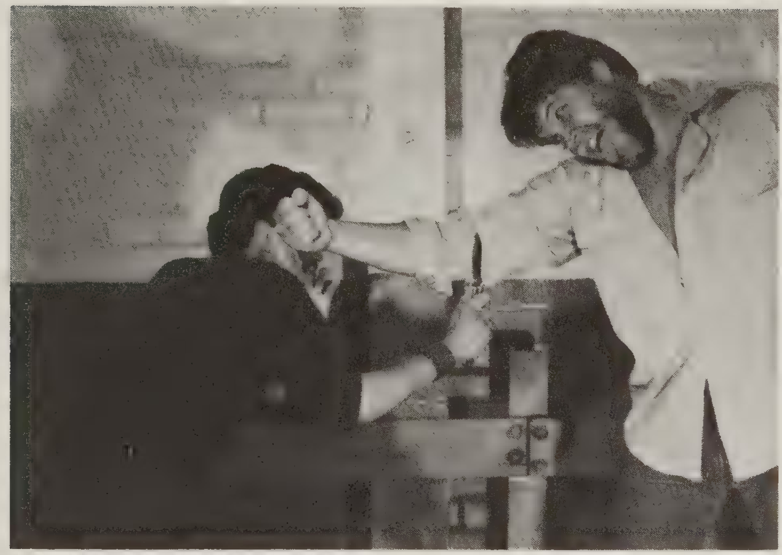
As the adversary retracts his injured hand, the knife fighter shifts his weight using the V stance and attempts to break free and get out of the attacker's range.



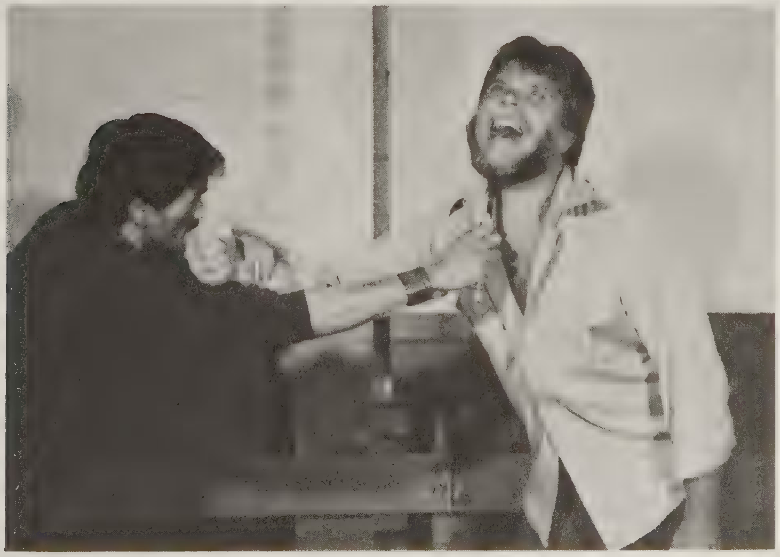
With a quick swiveling motion, the knife fighter frees himself and stabs the attacker in the side.



Technique 8. The butterfly knife vs. a kick and punch combination. The adversary executes a front thrust kick toward the knife fighter's groin. The knife fighter stabs the attacker's inner thigh, while simultaneously using a low-level block (a checking maneuver) against the leg.



With the injured leg out of the action, the antagonist continues his assault with a closer-range attack—a punch to the knife wielder's head area. The knife fighter shifts his head out of the way while slashing the antagonist's inner arm with the butterfly knife. Within a fraction of a second, he slashes into the inner arm with the butterfly knife.



While the punching hand of the opponent is controlled by the knife fighter's checking maneuver, he places the point of the knife against the opponent's neck to force him to stop his attack.

17. The Balisong, the Law, and You

The laws pertaining to knives vary from state to state, and from city to city. Some are more restrictive than others. Since the enacted laws in the state of California (and New York) are very stringent in this respect, they may be used as a basic guideline for selling, possessing, and using the butterfly knife. Other states have similar regulations (though many are not as technically explicit as California or New York); check with your local police department to determine the laws which affect owning, carrying, or using such a weapon.

California prohibits a long list of weapons, many of them bladed. It is noteworthy that the balisong is not on that list. However, in Los Angeles and other major metropolitan areas in California, double-edged bladed instruments are considered daggers and are illegal, as are knives that have a blade length of six inches or more. In New York, and many other states, blade length should not exceed four inches. These should be determining factors when purchasing a butterfly knife locally or through the mail.

In many states the penalty for concealing a bladed instrument is greater than the penalty for possession. Many of these statutes state that "fixed blades" or a "folding bladed" knife that exceeds a certain length must be openly displayed, and most approved carrying methods involve the use of a sheath or other carrying device on a belt. There are exceptions to this rule.

The balisong should be carried, used, and displayed with good sense. Flaunting your technique can provoke a stranger to report you to the local authorities. Use discretion when opening your balisong. Do it as you would any other folding knife, and use both hands. This will discourage people from thinking that you are a knife-fighting expert, and will possibly prevent you from getting in a lot of trouble with the police.

18. Conclusion

An instructional text cannot fully convey the many nuances of the beautiful butterfly knife, but it is the sincere desire of the authors that enough knowledge was presented here to take you to the advanced stages of this timeless art. If we provided you with a purpose for learning, a reason for practicing, and the inspiration for mastering "the deadly butterfly of Visayas," then our collaborative effort as martial authors has not been in vain.

The ultimate experience will undoubtedly come when you have sought out a qualified instructor in these ancient Filipino martial arts, and we wish you the best of luck on your journey.

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Glossary

abaniko (a-bon-ee-ko) whipping or fan strikes.
amarra (ama-ra) striking technique.
ankla (ank-la) anchor, grip.
anting-anting (aunting-aunting) amulet said to give fighters invincibility and strength.
baraw (ba-rao) knife.
baston (bas-ton) stick (Tagalog dialect).
Batangas (Ba-tang-gas) region of the Philippines where the balisong originated; another name for the butterfly knife.
corto (coor-toe) short, or inside.
dinongabai (dee-nong-ga-buy) literally, knife fight; a drill for hand sensitivity.
doble (doob-lay) double or double knife/stick.
doble kada (doob-lay-kaw-dah) double sticks or the use of two sticks.
garote (gaw-ro-tee) stick (Tagalog or Visayan dialect).
ginonting (ge-noon-ting) scissor-type block.
gonting (gon-ting) scissors block.
guru (goo-roo) instructor.
hiwa (hee-wa) to cut.
kadena (kah-dee-na) chain movement.
largamano (larga-mah-no) long-range combat, broad movement.
maestro (mice-tro) master instructor.
olisi (o-lee-see) stick.

orasyon (oras-yon) prayer to give fighters the fighting spirit and strength for combat.

oway (o-why) rattan.

pandol (poon-dole) literally, to stamp or stamping; principles of redirecting force.

sagang (sa-gaang) blocking.

sayaw (sa-yow) dance or form of movement.

sinawali (sin-knee-wah-lee) series of exercise movements that prepare the student in the use of one or two sticks.

solo (so-low) single or single knife/stick.

sumrada (soom-rah-dah) sparring.

terradas (ter-rah-dos) strike or striking.

tosok (too-suk) to poke.

vientenueve (bine-tee-nu-eh-veh) literally the number 29; a particular type of balisong.

BALISONG

The blinding blur of the deadly balisong in motion. Its whirlwind lethality can be yours when you step onto the path of the Filipino knife fighter. And here, three experts have combined their knowledge of the balisong, martial arts and self-defense to take you step by step through the exacting training. Start with the basics of concealing, drawing, flipping and gripping the balisong; proceed to checking and rolling techniques, and then the four main phases of training—the seventeen angles of attack, ankla terradas, abaniko terradas and sinawali—which are first taught with sticks. Also included are sections on using the balisong as a fist load, knife defenses and tricks, and knife fighting in the streets with balisong defenses against a club, broken bottle, chain, larger knife and more. Now this book makes it possible to learn the art that has been perfected in the Philippines over the course of 400 years which only recently made its exciting de in the U.S.

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